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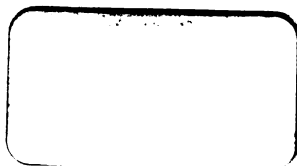
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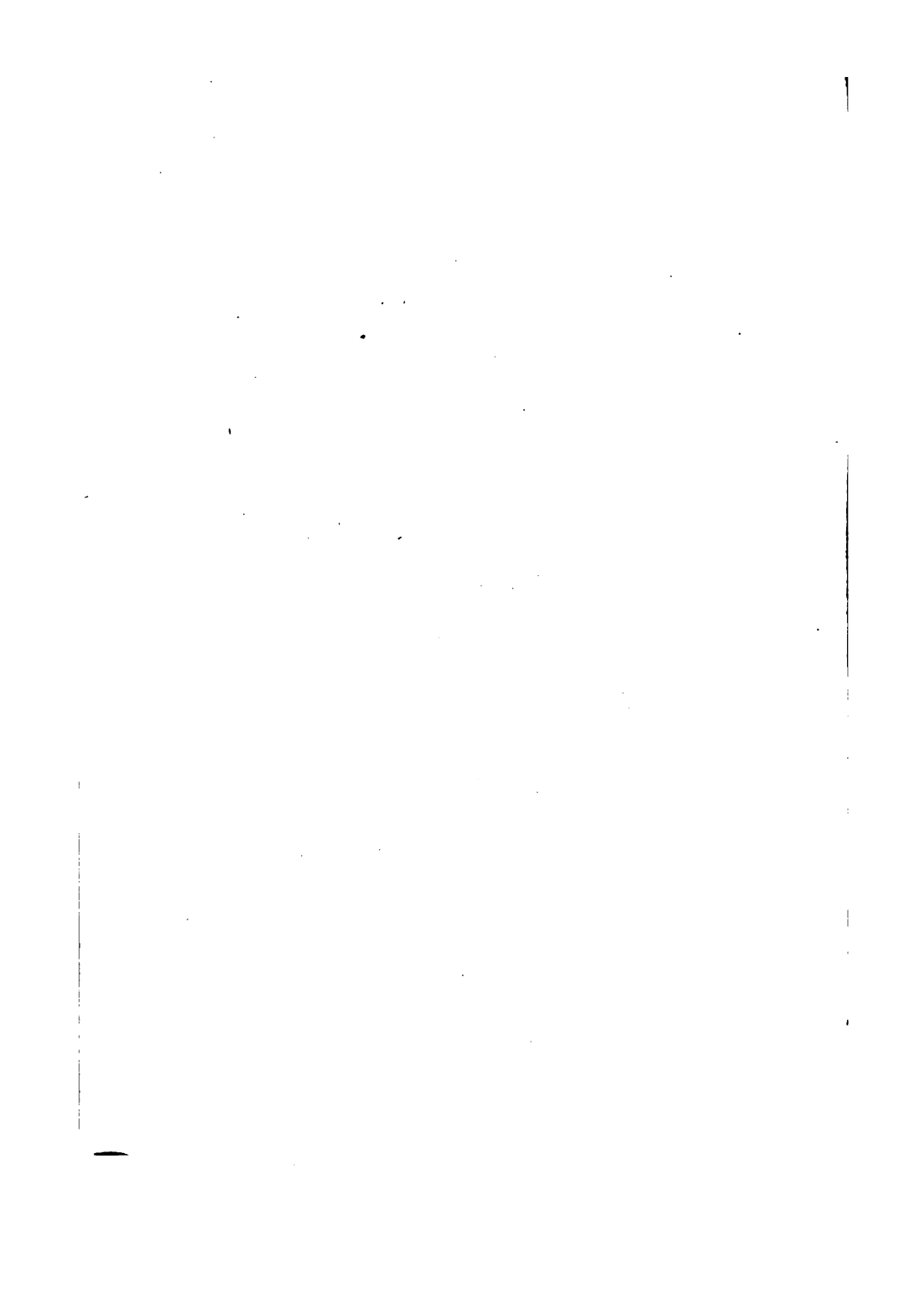


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Practical Studies in Grammar

REVISED EDITION

DEALING WITH THE PRINCIPLES OF ENGLISH
LANGUAGE AND COMPOSITION

by
ALVAH A. WEAVER

LAUREL BOOK COMPANY

CHICAGO

1917

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May 7, 1930

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By A. A. WEAVER

None of us yet know, for none of us have been taught in early youth, what fairy palaces we may build of beautiful thoughts, proof against all adversity; bright fancies, satisfied memories, noble histories, faithful sayings,—treasure-houses of precious and restful thoughts, which care cannot disturb, nor pain make gloomy, nor poverty take away from us; houses built without hands for our souls to live in. —JOHN RUSKIN.

INTRODUCTION

Since grammar first became a special study in the common schools, there has been a persistent claim of disappointing results.

Verbal composition is a necessity in all mutual transactions among men; and grace or ugliness of speech is constantly abetting or defeating the worker for advancement in vocation or for distinction in the social or political world. He may hide his weakness in mathematics or the physical sciences, but he must talk and write. In comparing the pupil's attainments in his various studies, disparity unfavorable to grammar is often only apparent, not legitimate.

To educate the pupil to become a master of oral and written expression is, of necessity, a development by growth and painstaking effort. While the labor may become of absorbing and encouraging progress, proficiency lies only at the end of earnest endeavor. No one can master correct speech unless he knows why a sentence is correct or incorrect. A thorough knowledge of grammatical laws is necessary to correct composition.

The attempt to teach correct expression by inventions that ignore a thorough knowledge of language laws will always prove a failure. The demand for an enlarged course of study has narrowed the place and lessened the time formerly devoted to grammar study. For these reasons, substantial grammar texts popular twenty-five years ago, and the weak and pointless

texts of recent years, no longer satisfy. One is relinquished for want of room and time, the other is repudiated as aimless and illogical.

Practical Studies in Grammar is the result of a conviction that the underlying principles of correct sentence structure are not difficult to understand, and that the search for this understanding is not only inviting and interesting, but a mental culture in logical reasoning unsurpassed in any other study.

In the preparation of this book, the desirability of simplicity has been recognized, and the necessity of exhaustiveness upon all essential features has not been forgotten. We have endeavored to reduce the principles of analysis to the smallest possible number and, at the same time, to afford explanation to every peculiarity of lawful construction.

The simple sentence with its simple modifiers, thoroughly understood, affords the basis of a satisfactory comprehension of compound and complex forms; and the pupil sees in phrase and clause modifiers but the expanded equivalents of word elements.

Particular attention has been given to the force of connectives, in determining the nature of the clauses which they introduce or unite.

Sufficient interesting drill work and exemplification are given to every feature of sentence composition, concerning which ignorance or indifferent knowledge leads to erroneous speech.

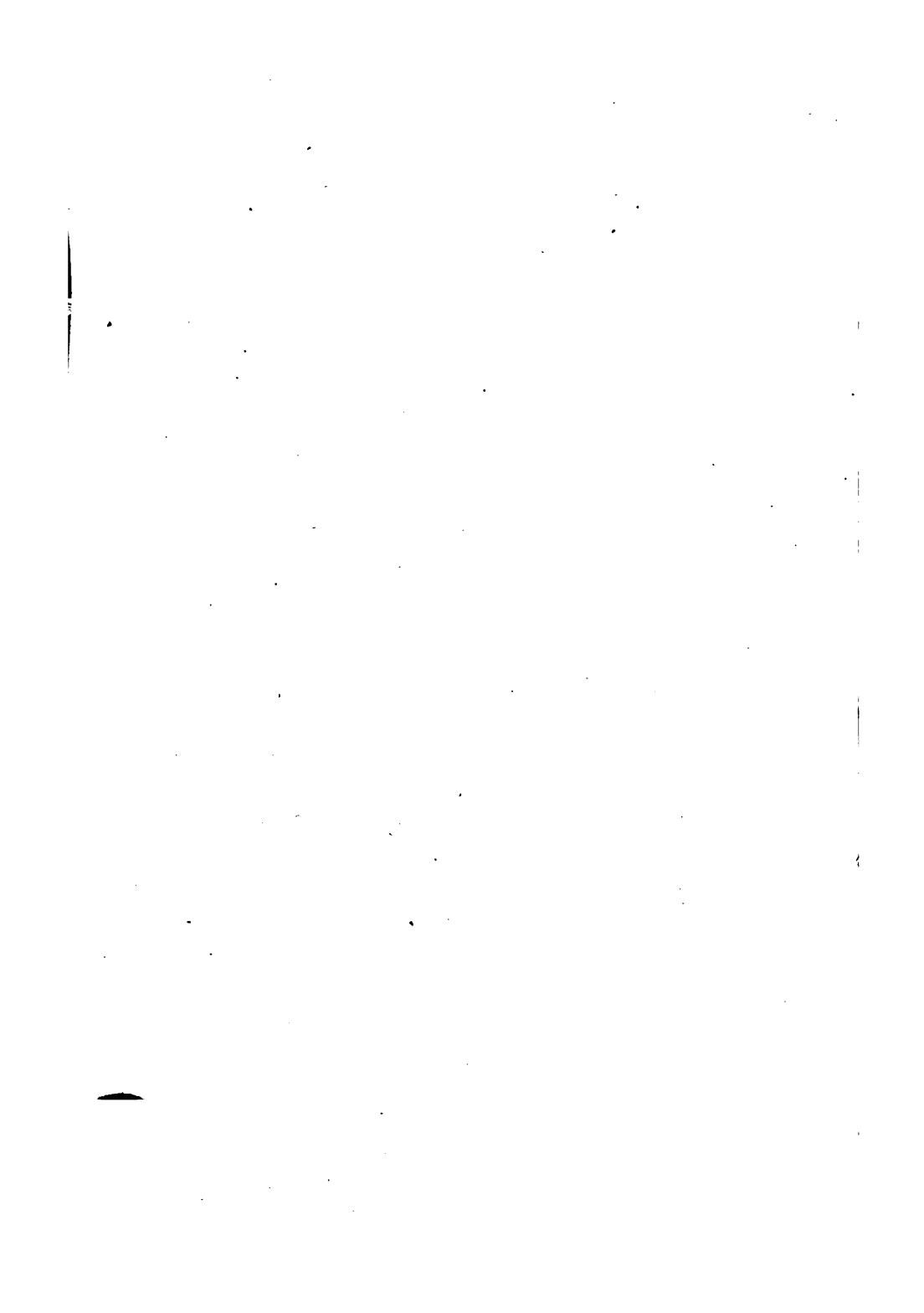
Exercises, insuring the necessary knowledge of the vocabulary used in this text, have been carefully prepared and introduced in logical positions.

The teacher cannot be just to this important subject, to the pupils, or to himself, without renewed preparation for each lesson. The teacher should make his helpfulness recognized by the careful preparation of supplementary exercises when needed.

The author thankfully acknowledges many helpful suggestions from teachers and others, in the construction of this book; he especially recognizes contributions to the composition and letter-writing lessons herein presented; and he is grateful for the permission to use the literary selections chosen from various publications.

Any criticisms or suggestions from those who use or examine this book, that may lead to its improvement, will be appreciated.

A. A. W.



OUR LANGUAGE AND ITS ORIGIN

The forefathers of Americans did not all come from England. Nearly every country in Europe has added to our citizenship; and, under our hospitable flag, these seekers for better homes and conditions, have merged into one people; and our country belongs to and is loved by all its inhabitants.

We derived our language, which all Americans should strive to use correctly, directly from England, but more remotely it came from a small country lying south of Denmark. This small country was the home of the Angles and Saxons who were the ancestors of the English people. They were a part of the German race; and their old home in Germany still retains the name of Angeln, from which the name England is derived. This explanation mainly accounts for the similarity of many words in English and German, of like meaning.

The Anglo-Saxons are said to have been a large, fearless, fair-haired, blue-eyed people who loved their home, and were ready for warfare when necessary.

The physical difference in the appearance of Americans, who are not especially distinguished for similarity in size, complexion, color of their eyes or hair, may be accounted for from race-mixture and the less arduous demands for existence. It is nearly fifteen

hundred years ago since South Britain became England. The Anglo-Saxon warriors concluded that their own country was too small for them; so, after a friendly visit, they seized and appropriated southern Britain and renamed it England, and the language of the invaders became the chief language of the conquered island.

By degrees, the language of our English forefathers has become greatly enriched and enlarged since those old times. Contact and association with other people, commerce, discoveries, invention, and education have wrought remarkable changes in the speech of all nations on their way to civilization. The people of to-day would find it very difficult to understand the speech of their ancestors, as recorded a thousand years ago.

It was many centuries before alphabetic language came to benefit and comfort mankind; and with the advent of written speech, there were no spelling-books, dictionaries or grammars to make uniform and unmistakable the thought of the writer.

Long after the Anglo-Saxon people had made England their home, Roman missionaries came and dwelt among them; and, by slow degrees, introduced reading and alphabetic expression.

Writing was done mainly on parchment, which is chiefly made of sheep-skins, and of course this was too expensive and limited for extensive use. Ordinary paper did not become available till the 14th century, and little of that was known and used in England till one hundred years later. Sometimes tablets of wood

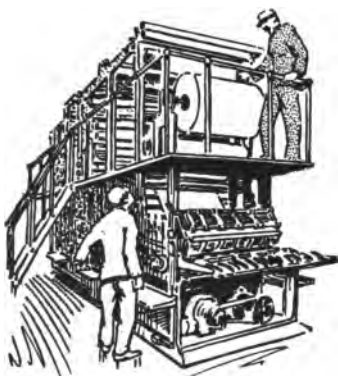
or stone, covered with wax, were used to write upon; and pens were made of bone, reeds, or bronze. When ink came into use the quill pen was soon popular. Steel pens were not invented till about one hundred years ago.

At first few people learned to read and write, nearly all of whom lived in monasteries and nunneries. Within these quiet cloisters, away from the woes and wars of the world, monks and nuns wrote out legends and poems, and copied books on precious sheets of vellum. Sometimes they wrote with ink, sometimes they made the letters in gold or silver. The capital letters were illuminated with rich colors; and beautiful colored pictures illustrated the books. Such a book is one of the choicest and most costly of things. Its pages glow like jewels. Its covers are heavy with precious stones and metals, and its clasps are triumphs of the goldsmith's art. It is said that one monk spent years in writing and illuminating a manuscript for the great King Alfred of England. How the king must have prized it, as he did everything of nobility and beauty!



It is a long journey from the pen work of the monastery to the printing of to-day. Wonderful advancement has been made.

Every child now may read what, many years ago, only a king might own. With our schools, our public libraries, our newspapers, and many other ways of



developing thought, we certainly ought to improve all our talents for thinking, speaking, and writing.

That you may acquire the ability to think, speak, and write clearly and correctly, grammar is made one of the studies in the public schools. No matter what your life

work may be, to speak and write accurately will make more certain your success. Besides the business value of correct speech, there is another value. In the human breast is an instinctive love of beauty. We love the artistic in painting, sculpture, and architecture; but, most of all, we love great and good thoughts expressed in appropriate language.

The knowledge of grammar enables the speaker or writer to give beauty and utility to language expressions. It enables the reader or listener to arrive at just and logical conclusions with regard to all discourse that commands his attention. Grammar, then, is the science of oral and written expression of thought.

GRAMMAR is a science that teaches us to think more logically, to read and to listen with better understanding, and to speak and write properly.

IDEAS

When you see the word *robin*, your mind forms an image of a certain kind of bird. Such a mental picture is an idea. In this case the idea is simple because it is single.

Again, when you see the word *flying*, your mind forms an idea of a certain action. This idea is simple.

A simple or single idea is expressed usually by a simple, single word; as, *top*, *kite*, *hoop*, *spinning*, *flying*, *rolling*.

In some cases, however, two words may express a simple idea; as, "*To fly* seems difficult." On the other hand, sometimes a single word may express two simple ideas and their relation. This is the case with compound words as, *seashore*, *railroad*, *battlefield*.

Usually we express our thoughts by means of words. Mention any other means we have of communicating with one another.

Give several examples of two words used to express a simple idea; as, *To search* is the way *to find*.

Give several compound words, each of which expresses two simple ideas and their relation; as, *springtime*, *fairyland*.

Name three objects that we perceive through the sense of *sight*; three through the sense of *hearing*; three through the sense of *smell*; three through the sense of *taste*; three through the sense of *feeling*.

Describe the mental image your mind forms when you see each of the following words: *root*, *trunk*, *bough*, *twig*, *bud*, *leaf*, *blossom*, *tree*.

Mention words which are used to express the ideas of

well-known actions performed by *birds, spiders, bees, fish, whales, squirrels, clouds, rain, snow, wind.*

To which senses does the following selection direct attention?

“Oh, the green things growing, the green things growing!

The faint smell of the green things growing!

I should like to live, whether I smile or grieve,

Just to watch the happy life of my green things growing!

For by many a touch they comfort me so much,

With the soft, mute comfort of green things growing.”

Convey the same meaning in prose. Can you do it as vividly as the poet does?

RELATED IDEAS

Our thoughts are made up of related ideas, so it is natural to think of words as being related. In speaking or writing we arrange related words in an orderly way, in groups; as, *winds blowing, leaves trembling, boughs bending, branches breaking, trees falling.*

The words of each group are related but do not express a complete thought.

Examine each of the following groups of related words:

Trees are falling.

Trees fall.

Trees do fall.

In each of these groups we find the expression of two simple ideas, viz., the idea of the plants called *trees*,

and the idea of the action called *falling*. In each group it is asserted, or predicated, that a relation exists between these two ideas.

In the first group, the relation between *trees* and *falling* is expressed by the separate assertive word *are*; in the second group, the idea of falling is asserted by the one word *fall*; in the third group, the word *do* is used to make the assertion more emphatic. Each of these groups expresses a complete thought.

A **Sentence** is a group of words expressing a complete thought.

Which of the following groups of words are sentences? Which consist of words merely related? Which are made up of words that have no relation to each other?

Tides ebbing	Schools melts	Snow laugh
Iron melting	Heat expands	Sap ascends
Gas explodes	Boiling water	Rocks crumble

Write six words that express ideas about bells when they ring; as, *toll*, *tinkle*.

Tell what kinds of bells these words suggest to you. Use each of these words with the word *bells* in such a way as to express a complete thought; as, *Bells toll*; *Bells tinkle*.

Read aloud the following selection so that those listening to you will fancy that they hear the bells:—

Hear the sledges with the bells,—

Silver bells,—

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of night!

While the stars that oversprinkle

All the heavens, seem to twinkle
 With a crystalline delight;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the tintinnabulation that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells,—
 From the jingling and the tinkling of the bells.
—Edgar Allan Poe.

What kinds of bells are mentioned?

Which words suggest sounds?

Mention words that suggest sounds of other bells. What ideas do these bells suggest to you when you hear them ring?

RELATED IDEAS

The words in each of the following groups express related ideas but do not express a complete thought.

Happy little robins

Singing in the trees

In the first of these groups we find the expression of three single related ideas; namely, the idea of the birds called *robins*, the idea of size called *little*, and the idea of the state of feeling called *happy*.

In the second group we find the expression of four single related ideas; namely, the idea of the action called *singing*, the idea of the plants called *trees*, the idea of definiteness expressed by *the*, and the idea of relation expressed by *in*.

Let us compare the ideas expressed by these words.

In the first group the principal idea is expressed by

the word *robins*, and the other ideas are associated with this idea. The quality of size called *little* and the state of feeling called *happy*, both belong to the birds called *robins*. These related ideas may be called helping ideas.

In the second group the principal idea is expressed by the word *singing*. The other ideas are associated with that of singing. They show where the action of singing takes place.

The group of words *happy little robins* is not a sentence. It does not express a complete thought. For the same reason the group of words *singing in the trees* is not a sentence. Each of these groups is a phrase.

A **Phrase** is a group of words denoting related ideas but not expressing a complete thought.

We can form a sentence of the two phrases mentioned by supplying the assertive word *are*; as, "Happy little robins *are* singing in the trees."

Point out in each of the following phrases the word that expresses the chief idea; the words that express helping ideas.

the golden sunset
icicles hanging from the eaves
the rustle of dead leaves
flying through the air
crying through the streets

Tell which of the following groups of words are sentences and which are phrases. Change each phrase into a sentence by supplying an assertive word and such other words as are necessary.

The tops of the highest mountains
 The spring by the wayside
 The pond is covered with lilies.
 The tops of the highest buildings
 A soft answer
 The river overflows its banks.
 The birds are singing their morning songs.

What ideas are suggested to you by the following words:

The pen is mightier than the sword.
 Smooth runs the water where the brook is deep.

Oh, a dainty plant is the ivy green
 That creepeth o'er ruins old.

—*Charles Dickens.*

Explain the meaning of the following words as used in the preceding exercises.

hospitable	physical	instructive
merged	arduous	abbreviated
ancestors	cloisters	crystalline
magic	assertive	Runic
appeal	mute	tintinnabulation

USES OF SENTENCES

I

We have three purposes in communicating with one another,—to inform, to inquire, to command. For each of these we use a special kind of sentence.

The usual kind is that in which we express an opinion that a thing *is* or *is not* so; as,—

The wise owl complains to the moon.

The wise owl does not complain to the moon.

These sentences are the assertive or declarative kind of sentences which may be defined as follows:—

A Declarative Sentence is one that is used to affirm or to deny.

If we are not certain that the owl complains to the moon, we may inquire; as,—

Does the wise owl complain to the moon?

This kind of sentence, by which we express a desire to know anything, is called *interrogative*, because it is used to interrogate, or to ask. It is employed in the place of the declarative sentence, "I desire to know whether the wise owl complains to the moon." It is defined as follows:—

An Interrogative Sentence is one used to ask a question.

A direct question expresses the exact words of the speaker; as, *Does the owl complain?*

An indirect question does not consist of the exact words of the speaker, but is referred to as an equivalent expression; as, He asked *whether the wise owl complained to the moon*.

Having learned by inquiry that the wise owl does not complain to the moon, we may command it to do so; as,—

Complain to the moon, wise owl.

An Imperative Sentence is one used to express a command or entreaty.

If we are told that the wise owl complains to the

moon, we may feel surprise, astonishment, or amusement, that he should be telling his troubles to a thing far away and unable to help him. We may express these feelings by exclaiming,—

The wise owl complains to the moon!

Does the wise owl complain to the moon!

Hear the wise owl complain to the moon!

An **Exclamatory Sentence** is a declarative, an interrogative, or an imperative sentence used chiefly to exclaim, or to express some strong emotion.

In expressing our thoughts and feelings in written form, we should observe the following rules of punctuation:—

Declarative and Imperative sentences should be followed by the period, unless they are exclamatory.

Interrogative sentences should be followed by an interrogation mark, unless they are exclamatory.

Exclamatory expressions and sentences should be followed by an exclamation point.

Copy the following sentences and place the right mark after each. Read aloud the sentences to test the correctness of your punctuation.

How the storm rages

Did you see the lightning flash

Hear the thunder roar

The rain is falling in torrents

Isn't it dreadful

Do not venture out to-night

By omitting some words and adding others when necessary, change each sentence into the other kinds.

Sentences classified according to use	{	Declarative Interrogative Imperative Exclamatory
--	---	---

2

Classify and punctuate the following sentences:

Look before you leap

Indolence is the sleep of the mind

What plant we in the apple tree

Sing on, sweet thrush, upon the leafless bough

How sweet, —how passing sweet is solitude

What is a sentence? What is a phrase?

How many parts are necessary to a sentence structure?

How many kinds of sentences have been mentioned?

What is meant by related ideas and related words?

Read the following selection and classify each sentence:—

Crimson clover is growing by the gate. How fragrant is the latest flower of spring! Gather some of the blossoms. Do not frighten the birds. The robins are waiting near. They are singing a roundelay. Bees hover about. How swiftly these honey-gatherers fly two and fro! You should have seen the humming-birds here this morning. They have been frightened away. Do you like this May day?

Write several sentences about each of the following topics relating to birds: *color*, *size*, *food*, *nests*, *song*. Place the sentences belonging to each topic in a group by themselves, and underscore the chief words in each sentence.

Read the following quotations about birds. Select the one you like best and tell why you like it.

Here in the fork
The brown nest is seated—
Four little blue eggs
The mother keeps heated.

—Robert Louis Stevenson.

“Thousands of years ago the ancients chose the eagle as their emblem of swiftness and fortitude.”

“A wren’s nest is really one of the prettiest things you can find in a day’s march. It is always placed where it can be sheltered from wind and rain. It is domed above and furnished with a tiny door on the sunny side.”

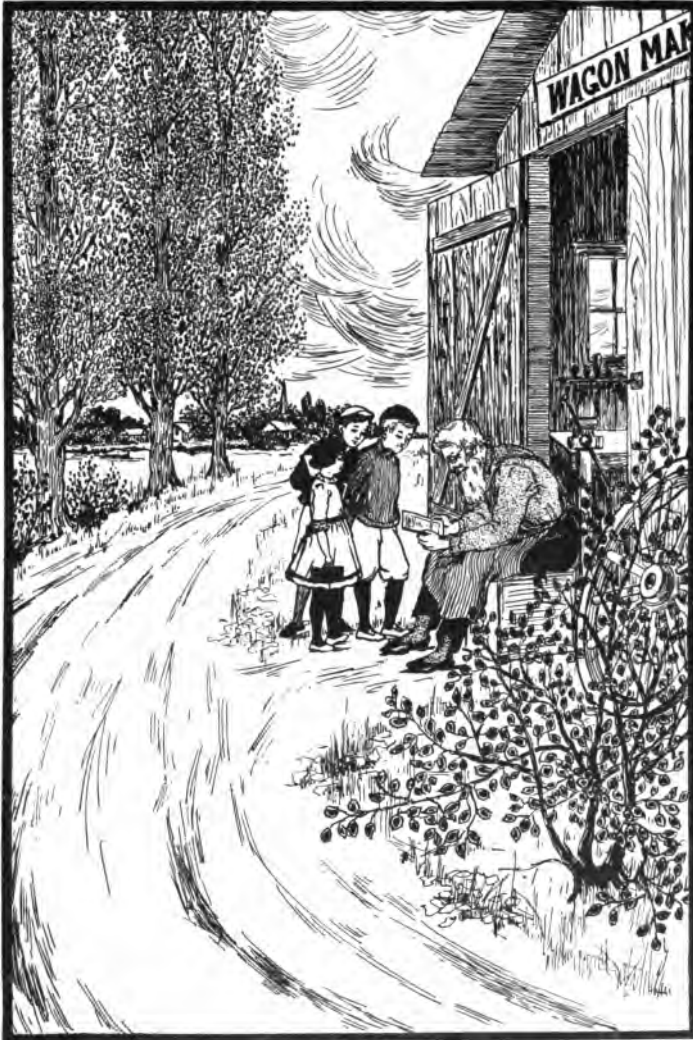
What is meant by *torrents, venture, dreadful, indolence, solitude, structure, emblem, fortitude, roundelay, domed, tiny?*

CLASSIFICATION OF WORDS

There, beside the road, in a quiet country place, stands the old wagon shop. The wagon maker, though bent with age, still works at his bench. He is a model of industry; and, although he has spent the best years of his life at his humble toil, his mind has become a store-house of wise, beautiful, and interesting ideas.

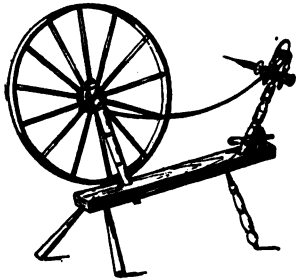
To understand this, you have only to note the well-thumbed books tucked away here and there about the shop, and the papers and magazines lying in convenient places. Through them he has kept his mind traveling on long voyages of inquiry into distant parts of the earth, and it has brought back to him priceless nuggets of truth and rare bits of learning.

Not only the children, but the young folks as well,



delight in visiting this quaint old man, for they know his heart is still young and that he welcomes them. Because they so enjoy hearing him talk, they ask him questions, not only about things in his shop, but about other things which puzzle their young minds. As he works, he gladly visits with them and gives them much useful information. In this way he has kept himself and his work in contact with the rest of the world.

If he happens to be making a wheel when visitors arrive, he soon will be talking to them about the many kinds of wheels in the world,—about automobile wheels, and the velocipedes now so out of date; about



the tiny balance wheel in his watch and the great water wheel that turns the mill; about car wheels that have caused wrecks and great loss of life because imperfectly made; but, most of all, he loves to tell about the old spinning wheel with which his good mother spun the materials

for the clothes he wore when he was a boy. When the visitors leave the shop, the old man smiles, and asks them, how far along they think the world and its civilization would have traveled without the use of wheels.

He makes you like your school work; and, whenever you talk with him about it, he always sets you marveling as to where and how such a busy man has become so well informed. If you should go to him, complain-

ing because there are in your grammar many difficult things to be learned, there would come over his kind old face a look of serious concern; and he would at once begin fumbling in his pocket for the stub of a pencil he always carries. With it he would draw for you the following outline, to show that learning grammar is very much like learning wagon making, yet simpler and easier:

Parts of a Wagon	{	wheel
		axle
		bolster
		reach
		tongue
		evener
		whiffletree
		box

He would tell you that, until you had learned how, it would be useless for you to try to make a wagon from the many pieces in his shop, because each separate piece would be strange to you, and you would be sure to get some of them in wrong places and thus spoil the appearance and usefulness of the wagon. He would show you that, by studying the likeness and difference in the forms and uses of these pieces, you would learn how many of them, like the spokes of the wheel, unite to form main parts and are all included in one class and under one name.

He would explain to you that sentences, with which we convey our thoughts, are "language wagons"; that words are the pieces from which they are made; and

that, since each of us has to make his own wagon, it is best to learn how to make it so that it will not only serve its exact purpose, but will also be pleasing in form. He would tell you further that, by studying your grammar, you will find that all the thousands of words in our language may be grouped into eight classes; and that these words, when related in the right way, form sentences. You would understand that when you have learned to what class a word belongs, you will be able to speak and to write so that others may comprehend your meaning.

He would also say that words may be used (1) as names, (2) instead of names, (3) to limit or qualify those of the first and the second class, (4) to express action, being, or state of being, (5) to limit modifying words, and words that express action, (6) to show the relation between words, (7) to connect words and groups of words, and (8) independently, to express strong emotion.

Eight kinds or classes are included in this summary. These classes are called *Parts of Speech*, and the following names are given them:

Parts of Speech	{	Noun
		Pronoun
		Adjective
		Verb
		Adverb
		Preposition
		Conjunction
		Interjection

What is the meaning of the following words:—

model	velocipedes	convey
nuggets	balance	purpose
quaint	marveling	comprehend
continually	serious	independently

NOUNS

I

A **Noun** is the name of anything; as, *God, boy, charity*. The word *noun* comes from the Latin word *nomen*, meaning *name*.

By studying an individual of a class, we may recognize every member of the great class to which it belongs.

When we have set apart a number of things as belonging to the same class, we apply to them a class name. The word *man* belongs to each member of a class called men; the word *soldier* applies to any one of the many who compose the class named soldiers.

A **Common Noun** is a name applied to any one of a class of persons, places, or things; as, *girl, home, tree*.

In many classes of things, the members are of sufficient importance to have individual names which distinguish them from all other members of their class; as, *Helen, Chicago*. Words signifying particular names of individuals are called *proper nouns*.

A **Proper Noun** is the name given to an individual person, place, or thing.

A proper noun should begin with a *capital letter*.

It is said that, in the early history of the world, each person had but one name. But, as years passed, the number of people became so great that it was necessary to use two names and so the father's name was added to that of the child; as, "Isaac, the son of Abraham", to distinguish him from Isaac, the son of some other man.

We have hundreds of personal, or given names, and they have come to us from every country in the world. Irene is a Greek name; Lawrence, Olive, Clara, and Grace are from the Latin; Charlotte and Marie are French names; Isabel is from the Spanish; Janet is a Scotch name. Each and every one of these has its own particular meaning; as, Isaac means laughter, and Ruth signifies beauty.

A noted scholar has said that the world got along with few given names until about the twelfth century, when surnames were instituted.

Many Welsh fathers added *s* to their given names and gave them to their sons for surnames. Thus, Williams meant the son of William; Roberts, the son of Robert; and Andrews, the son of Andrew.

People of some nationalities added *son* to the father's name: Johnson, son of John; Hanson, son of Hans, etc. In Scotland and Ireland, the word *Mac*, which means *son*, was used before the father's name; as, MacDonald, son of Donald.

Some surnames were chosen because of a family trait or occupation; as, Long, Stout, Swift, Hunter, Baker, Weaver, Miller, Gardner, and Spooner. Others referred to the complexion; as, Black, White, Brown, etc.

Some family names were chosen from the names of animals; as, Beaver, Fox and Lamb; others came from the names of birds; as, Crane, Drake, and Eagle; while others, like Fish, Pike, and Bass, are easily understood as the names of fish. Lovers of nature and out-of-door life chose such names as Pool, Brooks, Rivers, Forest, Wood, Atwood, Underwood, Field, and Hill.

Many surnames were suggested by weapons; as, Shields, Armour, Archer, and Bowman; while names like English, Irish, French, and Flanders come from names of countries.

Many given names have been changed so often that it is hard to find their former meanings; but we should bear in mind that every English name has some particular meaning of its own, and may be found to relate to something that is notablé, beautiful, or interesting.

2

The names of persons have been given to states, counties, towns, etc.

The name of Washington, our first president, has suggested names, not only for many persons, but for a state, a capital city, and numerous counties, townships, parks, streets, etc.

Sometimes a class name and a distinguishing word combine to make one individual, or proper name; as, *Atlantic City*, *Good Friday*, *Bunker Hill*, *Lookout Mountain*. When the class name is not a component part of the individual, or proper name, it should begin with a small letter; as, *river Rhine*, *Red river*, *Black sea*, *Rocky mountains*.

Explanatory class names are not always used. We often say, *the Rhine, the Mediterranean, the Mississippi.*

In the superscription of a letter, such words as *boulevard, street, avenue, city, and county* begin with capital letters.

An abbreviation of a title or a proper name begins with a capital letter and ends with the period, *Mrs. Mr., N. Y., Mich.*

When a name is made up of two or more distinguishing words, each word begins with a capital letter; as, Ralph Waldo Emerson, Elizabeth Barrett Browning.

In writing titles of books, songs, plays, poems, etc., only the chief words begin with capital letters; as, "The Cricket on the Hearth," "Discovery of the North Pole," "The Adventures of Robinson Crusoe," "The Legend of Sleepy Hollow," "The Ring and the Book."

When the words, *east, west, north, south*, name parts of our country, begin them with capitals; but, with small letters, when they name directions.

The East, the West, the North, and the South will be greatly benefitted by the Panama Canal.

How is the state in which you live bounded on the east, the west, the north, the south?

Such words as *aunt, cousin, professor*, etc., begin with capitals when prefixed to individual names.

Observe the use of capital letters in the following:—

The grandson of Louis XIV was appointed heir to the Spanish throne.

A description of insects is given in the "Young Folks' Encyclopedia" Vol. II. p. 323.

For other suggestions in the use of capitals see Punctuation.

The names of the Deity and all other proper nouns, and words derived from them, should begin with capital letters.

Munich is a large German city.

What American product do you think is the most important?

Write the names of your favorite book, song, and poem.

Proper nouns include the following:—

The particular names of persons and of animals.

Geographical names of towns, counties, states, rivers, mountains, etc.

Names of months and days of the week.

Names of planets, stars, constellations, etc.

Particular names of nations, ships, estates, etc.

3

Point out the common and the proper nouns in the following selections. How do you determine whether a noun is common or proper? Name the compound nouns and tell what ideas they express. Sometimes two separate words are used to name a single object. Are there any such examples in the selections?

At the southern extremity of Africa, the Cape of Good Hope stands out as a rocky barrier against the inland approach.

The ivy climbs the crumbling wall

To decorate decay—*Bailey*.

"A dandelion loves to have its own way, just as you and I do. She loves to grow tall, nodding and shaking her head and swaying merrily in the wind and sunshine. When the storm comes beating down, she draws her green waterproof cloak up over her head; and, while the thrush sings cheerily, she makes merry with the raindrops—gay little children.

"But the dandelion cannot always have her own way, sweet as she is, for there is the gardener who comes cruelly cutting her down with his lawn mower again and again."

The rose may bloom for England,
The lily for France unfold;
Ireland may honor her Shamrock,
Scotland, her thistle bold;
But the shield of the great Republic,
The glory of the West,
Shall bear a stalk of the tasselled corn,
Of all the wealth the best!

—*Edna Dean Proctor.*

PRONOUNS

We have a class of words which have the same general use that nouns have in the making of sentences. Because these words are substituted for nouns, they are called pronouns,—*pro* meaning *for*.

A **Pronoun** is a word used instead of a noun.

The following are the principal pronouns:—

I, my, me, mine, we, our, us, you, your, yours; he, his, him, she, her, hers, it, its, they, their, them; who, which, what, and that.

The pronoun *I* is always written with a capital letter.

Pronouns are used to avoid the unpleasant repetition of nouns for which they stand, and in the place of names unknown or concealed. They are also generally used instead of the name of the person speaking, and in place of the name of the one spoken to.

The word or group of words in the place of which a pronoun is used is called an **Antecedent**.

Write the following exercise with nouns in the place of the pronouns. Read aloud the exercise as given, and then as you have written it.

The old man called his children to him, and told them that he was about to leave his home and family, to journey into a far country. He told them, that while he was gone, he wished them to care for their mother and his estate.

Why are pronouns used in the following?

It rains hard. Who is at the door? I said to a stranger, "Will you tell me the time of day?" He replied, "It is about noon."

Copy all the pronouns in the following selections, and tell for what antecedent they are used. Indicate the sentences in the order of their occurrence and tell their kind according to use.

The sunflower turns on her god when he sets,
The same look she turned when he rose.

—*Thomas Moore.*

Flowers preach to us if we will hear.
The rose saith to us in the dewy morn,
"I am most fair;
Yet all my loveliness is born
Upon a thorn."
The lilies say: "Behold how we
Preach, without words, of purity."

—*Daniel Gabriel Rossetti.*

I shall speak of the trees as we see them, love them,
adore them in the fields, where they are alive, holding
their green sunshades over their heads, talking to us
with their hundred thousand whispering tongues.

—*Oliver Wendell Holmes.*

When you have an elephant on your hands, and
he wants to get away, you would better let him go.

—*Abraham Lincoln.*

Rome, Rome, thou art no more
As thou hast been!
On thy seven hills of yore
Thou sat'st a queen.

—*Felicia D. Hemans.*

Which pronouns given in the list refer to the speaker?
To the name of the person spoken to? To the name of the
person or thing mentioned or spoken of?

Write a short story about something which happened in
the place where you live. Use ten different pronouns in the
story and tell what each stands for.

THE VERB

I

In forming sentences with which to express our thoughts, we must have, along with a noun or a pronoun, an assertive word known as a verb.

A **Verb** is a word used to assert action, being, or state of being.

Such verbs as, *run*, *swim*, and *sing* are used to assert action. *Be*, *am*, *is*, *are*, *was*, etc., are used to assert being; or, with other words, they are used to assert action, condition or state of being; as, "He is running." "I shall be present." "He is safe." "The boats are at the wharf."

Verbs like *sleep*, *lie*, *stand*, are used to express (assert) condition or state of being; as, "The child sleeps soundly." "The ship lies at anchor." "The clock stands on the shelf."

Verbs assert action, being, or state of being; but some verb-forms do not. The *participle* is a verb-form which usually partakes of the nature of an adjective and a verb, and expresses the action or being as assumed. The *infinitive* is a verb-form which names the action or being in a general way but does not assert it of anything.

(1) The sun, descending behind the clouds, turned to red and gold those huge masses of floating moisture.

(2) To work and to do good is the duty of everyone.

Combine the words in the following exercise so as to form sentences of two words each; as, "Day departs."

day, tinkle, sunlight, hoot, curfew, fly, cattle,
plowmen, departs, beetles, fades, owls, tolls, bells,
low, plod

Arrange the sentences in the order in which the events occur. Enlarge each sentence and add other sentences to describe an evening scene.

Tell of each verb, whether it expresses action, being, or state of being.

Write three sentences with verbs expressing action, three with verbs asserting being, and three with verbs expressing state of being.

Study the following stanzas with the aid of the questions, etc., given below.

The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wandering near her sacred bower,
Molest her ancient, solitary reign.

—*Thomas Gray.*

What is a curfew? a knell? a lea?

What is meant by the knell of parting day?

Explain how the herd winds o'er the lea.

Describe a glimmering landscape; a solemn stillness.

What besides the beetle, and the sheep bells disturb the solemn stillness?

What is an ancient reign? a solitary reign?

Of whom does the owl complain?

Point out all the verbs in the stanzas, and tell what they assert. Point out all the pronouns and tell for what nouns they are used.

Since the use of a word determines its office in the sentence, notice that the same word may be used as a noun or a verb. What words in the selection may be so used?

In many cases two or more verbs are necessary to express the verb idea. Of these, one is called the principal verb because it expresses the chief idea; the others are called helping, or auxiliary verbs, because they help to assert.

Thus instead of saying "He *writes*," we may desire to say "He *has been writing*" or "He *may have been writing*." Such a group is called a verb phrase, because a phrase is a group of related words, not including a subject and predicate. *Writing* is the principal verb-form, and *has been* and *may have been* are auxiliary verbs.

Write three sentences in each of which there is a verb phrase.

In the following sentences point out the words that may have both a noun and a verb use. Tell how you determine the use. Which verbs express action? Which express being? Which state of being?

The sound of the sea makes me sad.
I will sound an alarm.
The ring is set with costly jewels.
The sexton will ring the bell.
This mark cannot be erased.
You should mark the papers.
His work is not hard.
He can work all day.
Sleep is refreshing to the body.
They sleep where the daisies grow.

Examine the following sentences, point out the verbs and tell what each expresses.

Time was, is, and ever will be. It will exist forever.

Pomp vanished.

The wind slept all day and raged all night.

The rainbow is an omen of good cheer.

A patient waiter is no loser.

He was kind, noble, and generous.

The American Indians made bread from the seeds of the sunflower.

Read aloud the following selection attentively. Tell what verbs are used to assert being or state of being. What ones express action?

Some young cowslips stood laughing in the sun; they were full of happiness. They stretched their slender arms toward the sky; they coaxed the bumble bee, and teased the butterfly. By and by, they saw an old cowslip; his form was bent, and his golden locks were gone. "See how old he

looks," they said; "we would hide our heads if we looked like that."

Write a short paragraph telling what the old cowslip thought and said.

Give synonyms of the following words and use them in sentences:—

apply	derived
distinguished	constellation
signifying	auxiliary
particular	being
individual	pomp

The English language is rich in many words that have nearly the same significance. Such words afford greater exactness of expression and enable delicate shades of meaning.

Much painstaking care and thought are necessary in selecting the appropriate synonym.

Synonyms are words that have nearly the same meaning.

Bring, fetch,—*to bring* is to carry to the speaker; *to fetch* is to go some distance and bring back (two directions).

Ought and *should*, *vacant* and *empty*, *enough* and *sufficient*, are synonyms.

Antonyms are words of opposite or nearly opposite meaning; as,—*good, bad; black, white; advance, retreat*.

THE SENTENCE AND ITS PARTS

In expressing a thought in words, we name something and assert something about it. The naming

part is called the subject; the asserting part is called the predicate. Therefore every sentence has two parts, a subject and a predicate.

A sentence in its simplest form consists of two words, one of which is the subject and the other is the predicate; as, *Flowers bloom*.

In this sentence, *flowers*, the subject, names the thing thought about; and *bloom*, the predicate, asserts what is thought about flowers.

The subject or the predicate may be a word or a group of words; as, "Airships fly." "Great airships fly swiftly through the air."

We may use the words *simple subject* to denote the chief word that names, and the words *simple predicate* to denote the predicate verb.

The predicate verb may consist of one, two, three, or four words; as, "It rains; *may rain; may have rained, may have been raining.*"

The subject of a declarative sentence is usually placed before the verb; but often, especially in poetry, the predicate is placed before the subject; as, "How dear to my heart are the scenes of my childhood."

The subject noun or pronoun of an interrogative sentence is usually placed after the verb; as, "Does John recite well?" This is the peculiar characteristic of the interrogative sentence. Sometimes, however, there is nothing to distinguish it from the declarative sentence except the tone of the voice in speaking, or the interrogation mark in writing.

Read aloud the following passage so that those listening to you may know that you are asking questions:—

What! The Greeks put Socrates to death?
For what? For speaking the truth?

Who is really dead to-day, he, or they who
condemned him?

The subject of an imperative sentence is not often expressed. In analyzing such a sentence, the word *you* may commonly be understood and supplied as the subject of the verb; as,—

(You) March. (You) Run. (You) Unfurl the flag.

The **Modified Subject** of a sentence consists of the simple subject and all its helping words, "*The good ship sails.*"

The **Modified Predicate** of a sentence consists of the verb and all other words used with it to complete the assertion, "*The good ship quickly flies to milder skies.*"

Group the related words of the following exercise (a) in sentences of two words; each as, *Shadows lengthen. Twilight fades.*

(a) stars, night, darkness, quiet, cares, stillness,
twilight, shadows, rest, comes, lengthen, begins,
fades, appear, prevails, cease, reigns, falls.

Write the sentences in the order in which you think the events occur, and tell why you so arrange them.

Use the following words as subjects, and supply predicates in forming sentences of two words each:—

(1) birds, hunters, pupils, school, bells, dew.

Use the following words as predicates in forming sentences of two words each:—

(2) study, rattle, climb, roar, opens, rages.

Enlarge each sentence by adding other words to each subject and each predicate.

Putting words together in sentence form is called *Synthesis*. The opposite of this is called *Analysis*.

It is necessary to consider carefully the meaning of the sentence in order to classify its parts.

RELATIVE POSITION OF SUBJECT AND PREDICATE

I

In the regular arrangement of the parts of a declarative sentence, the subject precedes the predicate.

The sun has sunk behind the hill.

The bat is on the wing.

Fireflies are lighting their lanterns.

The owl complains to the rising moon.

Write four sentences in each of which the subject precedes the predicate.

In many cases, however, the predicate precedes the subject. This arrangement is often used in prose for emphasis or for oratorical effect, and in poetry for rhythm, rhyme, or effect.

Predicate	Subject
Full knee deep lies	the winter snow.
Steeper grows	the dangerous pass.
Louder and louder blow	the blasts.
To his humble home climbs	the mountaineer.

Write four sentences in each of which the subject follows the predicate.

Sometimes the subject is placed between the parts of the predicate.

Notice and explain the difference in effect made by this change from the regular arrangement. Read these sentences arranged in simple or regular order.

Predicate	Subject	Predicate
With ruddy fruit	the orchards	glow.
Golden gifts	the autumn	yields.
Throughout the land	smiling plenty	reigns.
Everywhere	health and peace	abound.

Write four similar sentences.

In the interrogative sentence, the subject and the predicate may have the same relative position as in the declarative sentence.

Subject	Predicate
What sounds	disturb your sleep?
What planets	revolve around the sun?

Predicate	Subject
Where is	the true man's fatherland?
What means	yon faint halloo?

Predicate	Subject	Predicate
Where is	that banner	furled?
Why do	you	hesitate?

In questions, if no interrogative word such as *what*, *why*, *where*, *when* etc. is used, the verb or a part of it usually precedes the subject; as,—

Will you come with me?

Are you going this morning?

Should we carry an umbrella?

What is the verb in each of these questions?

The subject of an imperative sentence is generally understood; as, *Shut the door*. When the subject is expressed it is usually placed after one or more words of the predicate.

Predicate	Subject	Predicate
Stay not	thou	for food or sleep
Seek	thou	the truth.

Write a similar imperative sentence. Write three imperative sentences in which the subject is understood.

2

Tell the kind of each of the following sentences, and divide each into two parts, the complete subject and the complete predicate; arrange the parts so as to show the relative position of each as in the foregoing examples.

1. The vanquished have few friends.
2. Golden still are the scattered grains.
3. The morning sunlight is fresh and fair.
4. Make your house beautiful.
5. The gates of tower and castle before him opened.
6. Up the sky the moon climbs.
7. Of whom are you speaking?
8. Sweet is the summer's evening gale.
9. Into each life some rain must fall.
10. Must we endure such wrong?

Write sentences to show the different positions of the subject and predicate.

Explain the position of the subject and predicate in each of the following sentences.

"Do all bees live in great cities?" "No," replied the queen bee. "The upholsterer bees cut out round pieces from rose leaves for a lining to their nests. Would you not like a nest of fragrant leaves?"

"The mason bees collect bits of clay, sand, and wood. This material they make into bricks for their houses. Some bees build their homes in shells. Others build theirs in the heart of the scarlet poppy.

"Nearly all bees work in the sunshine. One kind, however, works by moonlight. These bees have wings tinted like the rainbow. Don't you think that bees are very clever? How wonderful are nature's works!"

MODIFIERS ADJECTIVES

I

In studying the different classes of words, we learn that two of these classes, the *adjective* and the *adverb*, are used to modify the ideas expressed by other words. These two parts of speech are taken as typical modifiers, and to them are referred all the modifying words or groups of words recognised in the study of grammar.

The word *modify* means to change. Words used to change the meaning of other words are called *modifiers*.

A **Modifier** is a word or a group of words considered as a unit, and used as an adjective or an adverb.

Ex.—*The old clock in the tower strikes slowly.*

Examine the following sentences:—

(1) Trees fall. (2) Large oak trees fall.

In each of these sentences there are two chief words, *trees* and *fall*. In the second sentence are other words called helping words.

When the helping words modify the meaning of nouns, they are called *adjectives*.

When you see or hear the word *roses*, your mind forms images of a flower. Then other ideas relating to this flower may come to you. You may think of *red* roses or of *yellow* roses. *Red* and *yellow* are adjectives because they limit or modify the noun *roses*.

An **Adjective** is a word used with a noun or pronoun to describe, point out, number, or limit its meaning.

Some adjectives limit or define the meaning of nouns by expressing number or position, without expressing quality.

Some adjectives limit or describe by expressing quality or condition.

We have, therefore, two kinds of adjectives, definitive, and descriptive.

A **Definitive Adjective** modifies by pointing out, by numbering, or by denoting quantity; as, *one, first, this, that, either, neither, a, an, the, such, both, former, latter*.

A **Descriptive Adjective** modifies by expressing quality or condition; as, *wise, good, little, beautiful, ugly, noble, safe*.

Among the definitive adjectives you have noticed

a, *an*, and *the*. On account of their frequent use and importance, they are given a special name. They are called *articles*.

The is called the *definite article*, because it points out definitely some particular object; as, *the* desk; *the* sun.

A or *an* is called the *indefinite article*, because it does not point out any particular thing; as, *a* man; *an* apple.

A is used before a consonant sound, and *an* before a vowel sound.

A and *an* are used before nouns that mean but one. *The* is used before nouns that mean one or more than one; as, "A man; an apple; the man or the men; the apple or the apples; an army (one army) the army or the armies."

Read aloud the following words with *a* or *an* properly used before them.

city-hall	aeroplane
spinning-jenny	elephant
owl	hour
subway	icicle
Ypsilanti student	honorary degree

Definitive adjectives that number are called numeral adjectives. When they denote *how many*, they are called cardinals; as, *four*, *six*, *twenty*. When they denote *order*, they are called ordinals; as, *first*, *second*, *sixth*.

When adjectives take the place of nouns they are called *Pronominal Adjectives*, or *Adjective Pronouns*; as,—

"The first shall be last and the last shall be first."

The uses of adjectives as pronouns is quite extensive and unrestricted.

2

Classify the adjectives that limit or qualify nouns in the following sentences; include the adjective modifiers made up of several words considered as a unit.

A black cloud obscured the sun.

That bright boy recites well.

On the old farm, down by the little brook fringed with fragrant flowers, is the orchard where we sought the delicious sweet apples, but found only bitter ones.

Through which of the senses do we learn qualities expressed by the following words?

Purple, melodious, fragrant, bitter, cold, sour, smooth, yellow, transparent, deafening, frank, palatable, velvety.

Write sentences containing names of objects having qualities expressed by the foregoing words. What kind of adjectives express quality?

Write a paragraph showing how the great teacher, *Nature*, instructs us through our senses.

Mention some of the common mistakes known to you, in the use of adjectives.

Study the following stanzas with the aid of the questions given below.

When winter winds are piercing chill,
And through the hawthorn blows the gale,
With solemn feet I tread the hill,
That overbrows the lonely vale.

Where, twisted round the barren oak,
 The summer vine in beauty clung,
 And summer winds the stillness broke,
 The crystal icicle is hung.

Where, from their frozen urns, mute springs
 Pour out the river's gradual tide,
 Shrilly the skater's iron rings,
 And voices fill the woodland side.

—*Henry Wadsworth Longfellow.*

What is it to tread with solemn feet?
 Explain how a hill may overbrow a vale.
 Describe a lonely vale. What is a barren oak?
 Where is the crystal icicle hung? What are mute springs?
 Explain how frozen urns are formed in springs.
 Point out all the definitive and descriptive adjectives
 in this poem and tell what nouns they define or describe.

3

Point out all the definitive and descriptive adjectives in
 the following sentences:—

See yonder mound by dead leaves made.

To some men are given ten talents.

The noblest mind the best contentment has.

He did not know which profession to choose.

Write on your heart that every day is the best day
 in the year.

Use the following adjectives with appropriate words in
 sentences of your own:—

Faithful, lovely, good, serene, gentle, meek, savage,
 sly, awful, nice, defiant, submissive.

Make a list of five adjectives which are unusual in your vocabulary. Tell what each means, and use it in a sentence.

Write sentences to show the use of the following words, first as adjectives and then as verbs.

tower	secure	open
defeated	steady	trusted
separate	humble	blind
hollow	second	level

Write sentences to show the use of the following words, first as adjectives and then as nouns.

copper	spring	linen
Holland	brass	deep
mimic	blind	good
mahogany	bread	plain
Chicago	China	money

Many words used in common speech are often misapplied. If you use *awful* for very, *love* for like, *great* for pleasant, *splendid* for good, you do not say what you mean.

The judgment should be exercised in the choice of adjectives, so that exact and appropriate impressions of the adjective ideas may be conveyed to the mind of the hearer or reader.

As an example of nice distinction in the use of words often confused, note the particular meaning of each of the following *italicised* words:—

A person may be *apt* at language, *likely* to succeed if he prepare himself, and *liable* to arrest if he disobey the law.

Use the words *apt*, *likely*, and *liable* in oral or written sentences.

4

Examine the following sentence:—

A wool coat and a cotton coat were hanging behind the door.

How many coats are referred to? What is the material of each? Which of the following two sentences shorten the sentence correctly?

(1) A wool and a cotton coat were hanging behind the door.

(2) A wool and cotton coat was hanging behind the door.

The repetition of what word in the first of these two sentences makes us understand that there are two coats? How is the meaning changed in the second sentence by the omission of this word?

When two or more adjectives are applied to two or more objects, the article should be used with each adjective. (1)

When two or more adjectives are applied to the same object, the article should be used but once and with the first adjective. (2)

When qualities are to be distinguished emphatically, the article sometimes is used before each of the adjectives modifying the same noun; as—

He was a great and a noble man.

If several adjectives varying in importance modify the same noun, place nearest the noun the one most closely modifying it. If they are of the same rank, place them where they will sound best, usually the shortest first and the longest nearest the noun.

Adjectives naturally precede the noun, when they are single words; as, "A wealthy and prosperous man"; but, when the adjective idea is made up of several words considered as a unit, its natural position is after the noun; as, "A man of wealth and influence", or "A man who was wealthy and influential".

Justify the arrangement of the adjective modifiers in the following sentences:—

Many beautiful oak trees were blown down.

Three faithful, gentle white oxen stood at the gate.

Beautiful fleecy clouds are seen.

The signers of the Declaration of Independence were courageous, intelligent Americans.

Write three sentences showing the proper use of *a* and *an*; three sentences, each containing several adjectives modifying one noun; two sentences containing adjective modifiers made up of several words considered as a unit.

Explain the meaning of the following words as used in preceding lessons, and give any other meaning they may have. Give the antonyms, or words of opposite meaning, to the words marked with a star.

relative (adj)	subway	talents
vanquished	cardinal	awful
typical	ordinal	nice
definitive	unrestricted*	submissive*
vowel	obscured*	serene*
consonant	palatable*	appropriate*
exactness	peculiar	prevail
definitive	defiant	limitless
endure	crystal	triumphs

SUBJECTIVE COMPLEMENTS

Examine the following sentences and notice that the predicate in each is a single verb.

1. Lightning flashes. 2. Summer passed.

A single verb may express the complete predicate idea.

Examine the following expressions:—

Fireflies are.... Jefferson was.... It is....

In each of these expressions we have, as before, a subject and a verb; but it is readily seen that the verb does not in every case express a complete predication, and that something must be added to complete the sense.

In these sentences, the verbs *are*, *is*, and *was* are forms of the verb *be*. This verb, as we have already seen, is sometimes used to express the idea of existence; but most frequently it is used to assert the relation of some other word or words in the predicate to the subject. In this use it is often termed the *copula* (*coupler*), because it binds together the subject, and the predicate of which it is a part. The predicate idea is completed by adding to the verb some other word or words.

Fireflies are beetles.

Jefferson was president.

It is he.

We can now understand that the words *fireflies* and *beetles*, refer to the same insect; that *Jefferson* and *president* designate the same person; that *he* and *it* designate the same person.

A verb that requires the addition of one or more words to complete the predicate idea is called a **Verb of Incomplete Predication**.

A word used with the verb to complete the predicate is called a **Complement**. (*comple, to fill*)

A **Subjective Complement** consists of a word or words joined to an incomplete verb to complete the assertion, and to identify or modify the subject.

James Russell Lowell was a poet.

Nathan Hale was a martyr.

Lightning is electricity.

It shall be you.

It may be she.

It was they.

Which of the above complements are nouns, and which are pronouns?

Write several sentences containing subjective complements.

Sentences containing predicate nouns and pronouns used as subjective complements may be analyzed as follows:—

Model. *Bees are insects*. This is a declarative sentence, of which the simple subject is *bees*. The predicate is *are insects*, of which *are* is the verb and *insects* is the subjective complement.

Analyze the following sentences according to the form given above.

Ants are co-workers. Bees are colonists.

Kings are rulers. Serfs are slaves.

Americans are freemen. We are Americans.

OBJECT COMPLEMENTS

Examine the following sentences:—

Birds make nests.

Anne picks cherries.

Birds eat seeds.

Children read stories.

They publish magazines.

He favors us.

Notice that the verb in each of these sentences expresses the idea of action. The predicate is completed by adding to the verb the name of the thing or person affected by the action, or the pronoun used instead of the name.

The noun or pronoun used to complete the predicate and to name the object directly affected by the action expressed in the verb, is called the **Object Complement**.

Complete each of the following expressions by adding a single word as object complement.

(a) Carpenters build.....

Hunters shoot

Can you make.....

Do you know.....

Sailors climb.....

Sentences containing nouns or pronouns used as object complement may be analyzed as follows:—

Model.—*Nathaniel Hawthorne wrote romances.* (b)
This is a simple declarative sentence. The subject is the noun *Nathaniel Hawthorne*. The complete predicate is *wrote romances*, of which *wrote* is the verb, and the noun *romances* is the object complement.

Analyze each of the sentences completed in exercise (a) according to the form (b).

Select the nouns from the following sentences and group them under the heads of subject, subjective complement, and object complement.

Men build cities.

The cities grow.

New York and Chicago are great cities.

Millions live in them.

The country sends food.

Nouns Objective Complements.

Examine the following groups of words:—

The boys made him

The people elected Harrison

The English crowned Elizabeth

The boys made Charles captain.

The people elected Harrison president.

The English crowned Elizabeth queen.

The boys made (captain) Charles.

The people elected (president) Harrison.

The English crowned (queen) Elizabeth.

A predicate noun that assists the verb in making an assertion and indicates the same person or thing as the object complement, is called an **Objective Complement**. *Objective* (-ive, pertaining to).

The following verbs may require objective complements to complete the desired assertion:—

Proclaim, consider, name, make, elect, appoint, call, etc.

Write sentences using these verbs with objective complements. Remember that all such sentences must contain both objective and object complements.

The natural order places the object complement between the verb and the objective complement:—

- (a) They named the city *Washington*.
- (b) The society made Charles *captain*.
- (c) The Indians made me *captive*.

Read the foregoing sentences omitting the *italicised* words.

How are the sentences changed in meaning? What are the object complements? What is the verb in each sentence? Do these verbs tell fully what was done to *city*, *Charles*, *me*?

The verbs evidently require helping words to express the full assertion of the act done to *city*, *Charles* and *me*.

If the helping words in each sentence are placed next the verb, the sentences would be written thus:—

- (a) They named (Washington) the city.
- (b) The society made (captain) Charles.
- (c) The Indians made (captive) me.

Unlike the predicate nouns that designate the same person or thing as their subjects, these predicate nouns designate the same person or thing as the object complements.

Washington—city.

Captain—Charles.

Captive—me.

Underscore the objective complements in the following:—

They painted the house a red color.

The people of Massachusetts made Webster their idol.

Sentences containing nouns used as objective complements may be analyzed as follows:—

Model.—*The French made Napoleon Emperor.* The complete subject is *The French*. The complete predicate is *made Napoleon Emperor*; of which *made* is the verb, supplemented by the noun *emperor*, an objective complement, and the noun *Napoleon*, an object complement.

Analyze the following:—

We thought the man a comrade.

The jury voted the man a criminal.

<i>Subject:</i>	<i>Ants work.</i>
<i>Subjective Complement:</i>	<i>Ants are workers.</i>
<i>Object Complement:</i>	<i>Ants build houses.</i>
<i>Objective Complement:</i>	<i>We call ants insects.</i>

ADJECTIVE COMPLEMENTS SUBJECTIVE

An adjective, like a noun, is often used after the verb to complete the predication. When thus used it becomes part of the predicate, and is called an *adjective complement*, or a *predicate adjective*.

Adjective complements, like noun complements, may be of two kinds, *subjective* complements and *objective* complements.

Adjectives as Subjective Complements.

Examine the following sentences.

1. The pupil is studious.
2. The tumult grew louder.
3. The sun rose bright and red.

4. The day is cool.
5. The moon shines bright.

Which are the adjective complements in these sentences? After what words do they come? Do these verbs assert actions requiring objects? Do the adjective complements refer to the subjects of the sentences, or do they refer to some objects which are acted upon by the verbs?

An adjective complement which completes the predicate and refers to the subject of the verb, is called a **Subjective Complement**.

Adjectives as Objective Complements

Examine the following expressions:—

1. Our losses have made us
2. We can make our lives
3. They made me

In each expression we have a verb followed by an object complement; yet, in no case does the expression make complete sense. Some important element in the predicate is omitted, and the expression is incomplete.

Compare the foregoing expressions with the following:—

1. Our losses have made us thrifty.
2. We can make our lives sublime.
3. They made me happy.

We now have each predicate completed by an adjective complement. In each case, the adjective complement refers to the object acted upon. It denotes an attribute or quality that belongs to the object complement, obtained through the predication.

An adjective complement which refers to the object complement is called an **Objective Complement**.

A sentence in which the receiver of the act is an object complement may be changed to an equivalent expression in which the subject is the receiver of the act. When such a change occurs, the objective complements become subjective complements.

Examples.

1. Our losses made us thrifty.
We were made thrifty by our losses.
2. We can make our lives sublime.
Our lives can be made sublime.
3. They painted the house white. (*Adjective Objective Complement.*)

This sentence means that they caused the house to become white.

The verbs that most frequently require an adjective objective complement to complete the predicate are those called *causative* verbs; as, *make*, *choose*, *elect*, etc.

A **Causative Verb** expresses cause or reason.

A number of other verbs also, in special uses, are causative, and may be followed by an adjective objective complement.

Examples.

1. She *wrung* the clothes dry.
2. The lightning *struck* him dead.
3. He *planed* the board smooth.
4. She *wept* herself blind.
5. You *will talk* us all deaf.

Note. It is now understood that a predicate adjective is an objective complement when it refers to an object complement, and a subjective complement when it refers to a subject.

Uses of the Adjective

1. Simple Modifier: The white house burned.
2. Subjective Complement: The house was white.
3. Objective Complement: He painted the house white.

Review

Mention the complements in the following sentences, and tell how each is used:—

Deciduous trees shed their leaves annually.

You cannot pump the ocean dry.

Good manners are indications of virtue.

He came a foe and returned a friend.

Get the horses ready immediately.

Alfred made England wiser, better, happier.

They made the house a beautiful home.

God called the light day, and the darkness He called night.

All of Alexander's wealth and conquests did not make him happy.

Name the verbs of incomplete predication and tell why they are incomplete.

Define these words as used in recent lessons of this text. Tell any other meanings they may have by naming their synonyms. Mention the words in this list that you think are already a part of your own vocabulary.

designate	romances	attribute
complement	pertaining	sublime
essayist	proclaim	causative
subjective	analyzed	deciduous
co-workers	refer	annually
affected	foregoing	conquests

ADVERBS

I

As adjectives modify the meaning of nouns, so certain words called adverbs modify the meaning of verbs, adjectives, or other adverbs.

Examine the following sentences:—

- (1) Many robins returned *eagerly*.
- (2) The robins seemed *unusually* happy.
- (3) Many robins returned *very* eagerly.

In the first of these three sentences which word does *eagerly* modify?

In the second sentence which word does *unusually* modify?

In the third sentence which word does *very* modify?

An **Adverb** is a word used chiefly to modify a verb, adjective, or another adverb.

The adverb modifier, like the adjective modifier, may be a single word, or a group of words considered as a unit; as,—

We will wait *patiently*.

We will wait *with patience*.

Beautiful prospects met his view *everywhere*. (or *on every side*, or *wherever* he gazed.)

If we wish to tell *when*, *where*, *how*, *why*, or *to what extent* anything *is* or *is done*, we must add one or more modifying words to the simple predicate.

- (a) The robins came *annually*. (Time)
- (b) The robins came *here*. (Place)
- (c) The robins came *swiftly*. (Manner)

- (d) The robins came—*why*? (Cause)
Why do the robins come? (Cause)
 (e) The birds have sung *enough*. (Degree)

Select the adverbs from the following sentences, tell what words they modify, and whether they are adverbs of time, place, manner, cause, or degree.

- (a) The birds come daily.
 (b) The birds were distantly discernible.
 (c) They come happily back to us.
 (d) Why are the birds eager?
 (e) They come very early in the spring to select their summer homes.

The simple predicate when modified by other words is called the *Modified Predicate*.

Observe the following form:—

Model.—*Good cheer prevails everywhere*. The modified subject of this sentence is *good cheer*. The modified predicate is *prevails everywhere*.

These parts may be arranged under separate headings.

Modified Subject	Modified Predicate
Good cheer	prevails everywhere

Name the simple subject and the simple predicate in each of the following sentences.

What helping words belong to each simple subject?
 What helping words belong to each simple predicate?

Name the modified subject and the modified predicate in each sentence. What does each adverb tell?

The wind blows fiercely.
The sullen clouds lower.
Vivid lightnings flash frequently.
The thunder rumbles almost continuously.
The rain falls in torrents.

2

Form sentences by combining the related words and groups of words in the first list below, with the groups of words in the second list. Arrange the sentences so formed in the order in which the events occur.

1. plants, streams, winter, spring, nature's voices, pretty blossoms, the snow.
2. retires reluctantly, melts quickly, ring out joyously, returns swiftly, rise rapidly, appear everywhere, spring up abundantly.

Enlarge the sentences that you have formed by adding other words. Write other sentences about events that occur as spring returns. Use one or more adverbs in each sentence.

According to their meaning adverbs may be classified as follows:—

Adverbs of *Time* generally answer the question when or how often.

Adverbs of *Place* generally answer the question where.

Adverbs of *Manner* generally answer the question how, or in what way.

Adverbs of *Cause* generally answer the question why.

Adverbs of *Degree* answer the question how much or to what extent.

Interrogative adverbs are used in asking questions; as,

"He asked me *why* the sun appears to move, and *when* it is nearest to the earth."

Point out and classify the adverbs in the following sentences.

He was almost strong enough to govern himself.

She formed good habits early.

They rose regularly at sunrise.

How did he come by such a fortune?

Did he earn it honestly?

If not, could he really enjoy it?

Slowly, certainly, profoundly, the truth dawned upon him.

Many adverbs are formed from adjectives by adding to them the suffix *ly*, which means *like*; as, *sharp*, *sharply*; *pleasant*, *pleasantly*. To speak sharply means to speak in a sharp way or manner.

Make a list of ten other adverbs which have been formed from adjectives.

Point out the adverbs in the following sentences; tell to which class each belongs; name the word modified and its office and classification.

1. The workmen are paid weekly.
2. The air is extremely cold.
3. Thrice they advanced upon the enemy, and at last were driven slowly back.
4. How wearily the time crawls on!
5. The heat is less severe to-day.
6. The snow drifted hither, thither, and everywhere.

7. Why do objects fall to the earth?
8. How just are you in your actions and in your thoughts?
9. He that is good is ever great.

A number of adjectives may be used as adverbs without any change of form; as, *much*, *little*, *all*, *fast*, *high*, and *far*.

3

Use the following adverbs in sentences and tell to which class each belongs:—

Hither, near, whence, rarely, often, rapidly, more, far, seldom, lately, evenly.

We select an adjective or an adverb according to the sense we wish to convey. If the idea of quality or condition is to be expressed, we use the adjective; if the idea of manner of action, we use the adverb.

He came despondent. He came trembling. (The idea of *condition* is conveyed.)

He came despondently. He came tremblingly. (The idea of the *manner* of coming is conveyed.)

He spoke harshly. (Not harsh)

He feels bad. (Not badly)

Analyze the following sentences:—

Model.—*Fertile fields yield bountifully.* *Fertile fields* is the subject, of which the chief word is the noun *fields*. *Fields* is modified by the adjective *fertile*. *Yield bountifully* is the predicate, of which the chief word is the verb *yield*, which is modified by the adverb *bountifully*.

Classify the adverbs in the following selection. Point out groups of words used as adverbs and tell what they modify.

A very big wild cat, crouching low on the limb of a tree, said he believed if he took a large army of cats and stepped very lightly (as cats always do), he would be able to cross the marsh without sinking. They could then tear down the prison house of rushes and reeds, with their sharp claws, and rescue Neida without trouble. The wild cat's plan seemed a good one to the animals, and they consented to the undertaking. So a large army of cats was formed; and one night, by the light of the moon, they crept stealthily across the marsh. They went very rapidly and safely at first, and it really looked as if they would be successful. But when they had almost reached the middle of the marsh, suddenly the wicked old witch, who had been secretly laughing at them all the time, threw them all, head downwards, into the quagmire, leaving only their bushy tails sticking out as a warning to the other animals. These cat-tails still grow brown and bushy wherever you can find a marsh; and from that day to this all cats are afraid of water.—*Edith Ogden Harrison*.

(From "Star Fairies")

4

Review

Classify all adverbs in the following sentences.

Analyze sentences (5) to (8) inclusive.

1. We steadfastly gazed on the face of the dead,
And we bitterly thought of the morrow.

2. Hither the busy birds shall flutter.
3. The clouds are everywhere.
4. Observe how seldom even the best succeed.
5. 'Tis always morning somewhere.
6. More fiercely pours the storm.
7. And louder still the clamor grew,
And louder still the minstrels blew.
8. Words are like leaves, and where they most
abound,
Much fruit of sense beneath is rarely found.
—*Alexander Pope.*

Carefully observe the following suggestions regarding the use of adverbs:—

1. Do not use them needlessly.
He recalled his words. (not recalled back)
2. Do not use adjectives for adverbs.
Did you sleep soundly last night? (not sound)
3. Do not use adverbs for adjectives
My head feels bad. (not badly)
4. Place adverbs where there can be no doubt as to what they are intended to modify.

He only can advise you.	}	(Explain the meaning of each sentence.)
Only he can advise you.		
He can advise you only.		
He can only advise you.		
5. Do not use words of negation that contradict each other, unless you wish to affirm; Say "He is not a coward." (not "He isn't no coward.")

Use the word *only* in five different places in the following sentence, and explain the change in meaning:—

George talked with the major yesterday in the afternoon.

For the placing of adverbs, no definite general rule can be given, yet there is no other part of speech so likely to be misplaced. —*Goold Brown.*

An adverb should seldom be placed between *to* and the verb which follows it.

Adverbs are generally placed before the adjectives and adverbs which they modify.

Phrase and clause adverbs naturally follow the words modified.

Adverbs modifying verbs are placed before or after the verbs; or they may be placed between the parts of a verb-phrase, or follow the object complement of a transitive verb.

It was an extremely cold day.

He ran very rapidly.

Work while it is light.

He ran up the steps.

We can not see the rings of Saturn without a telescope.

The pupils study their grammar diligently and earnestly.

Note. A change of words and phrases from their natural position often occurs for emphasis or euphony.

Do not use adverbs that exaggerate or repeat the idea.

This book is universally praised by everybody.

We are awfully terrified by the awful storm.

I am extremely, sufficiently, and absolutely well pleased with my present position.

PREPOSITION

I

Thus far we have learned three uses of nouns and pronouns; namely, as subjects of sentences, as predicate nouns, and as objects of verbs. We have now to learn that by placing before a noun or pronoun any one of such little words as *by*, *for*, *from*, *in*, *to*, *with*, etc., we form a phrase which may have the value of some other single part of speech. For example, instead of saying *an honorable man*, we may say *a man of honor*, the phrase *of honor* having here the same value as the adjective *honorable*. Instead of saying he spoke *emphatically*, we may say he spoke *with emphasis*, the phrase *with emphasis* being equivalent to the adverb *emphatically*.

A word modifier, for the purpose of clearness, force, or beauty, is expanded into a phrase modifier.

Examine the following sentences:—

A German lady spoke our language fluently.

A lady from Germany spoke our language fluently.

A mighty wind completely ruined the temple.

A wind of mighty force ruined the temple beyond repair.

A large man stood before a small boy at the ball game.

A man of great size stood in front of a boy of small size at the ball game.

These little words which are placed before nouns and pronouns to bring them into relation with certain other words in the sentence, are called *prepositions*. (The word *preposition* means *position before*.)

A **Preposition** is a word used to introduce a phrase modifier, and shows the relation of its principal word to the word the phrase modifies.

Most of the prepositions in common use are found in the following list.

at	around	for	towards
aboard	by	from	through
about	but	in	throughout
above	before	into	up
across	behind	of	upon
after	below	on	unto
against	beneath	over	until
along	beside	past	under
amid	besides	round	underneath
amidst	between	since	with
among	betwixt	to	within
athwart	down	till	without
amongst	ere	toward	

A phrase introduced by a preposition is called a **Prepositional Phrase**.

A prepositional phrase is introduced by a preposition followed by a noun or pronoun as its object of relation. (The object of relation may also be a phrase or clause used as a noun.)

A bunch of roses. In this example the preposition *of* shows the relation of *roses* to *bunch*.

"I know by *what means he succeeded*." The italicized clause is here used as a noun.

Examine the following sentences:—

1. The mouse ran up the clock.
2. The mouse ran down the clock.

In the first sentence the preposition *up* shows that the action expressed by the verb *ran* bears a different relation to the object *clock* than is shown by the preposition *down* in the second sentence.

Various differences in sense may be obtained by using in the phrase, the preposition *above*, *around*, *behind*, *below*, *beside*, *from*, *into*, *on*, *over*, *through*, *to*, or *under* to modify the verb *ran*.

Point out the prepositions in the following selections, and tell the words they bring into relation with each other.

1. Night comes with mystic stars.
2. A sensitive plant in the garden grew,
And the young winds fed it with silver dew,
And it opened its fanlike leaves to the light
And closed them beneath the kisses of night.
—*Percy Bysshe Shelley*.
3. A world of good things lies about us; if we seek for it, we shall find it near us.
4. They came to the land of freedom.

2

Great care should be taken in the use of prepositions. When we consider their size, it is surprising how mischievous the little "things" may be if used incorrectly. On the other hand, a preposition properly used may confer a surprising beauty upon a sentence.

Some of the prepositions that present delicate distinctions are the following. Use them with much care.

1. In, into; beside, besides; at, in, to; among, between, betwixt; on, upon.

In indicates a limited place or condition where an action or rest takes place. *Into* indicates passing from *without* to *within* a limited place or condition.

He lives in the valley.

The limited place is *the valley*. His life is spent *in* the valley; it does not pass from *without* the valley *into* it.

He walked in the street.

The limited place is the *street*. The act of walking goes on *in* the street. He may walk from *without* the street *into* it.

He strolled into the valley.

He passed from some place outside the valley into it.

Compare the uses of *in* and *into* in the following.

He is now in Egypt.

Next month he will pass into Palestine.

He will be in Greece in April.

In June he will travel northward into Switzerland.

Observe the correct use of the prepositions in the following sentence.

I will meet you at 10 o'clock in the morning, on Tuesday.

Write sentences showing the correct use of the following prepositions: *in*, *into*, *to*, *on*, *upon*, *at*, *by*, and *with*.

A preposition introducing a series of objects must be used but once before the series, or repeated before each term of the series.

He was a man of education, experience, and honesty.

He was a man of education, of experience, and of honesty.

The repetition is merely for emphasis or euphony.

The introductory preposition should not be repeated at the end of the sentence.

To whom did he give it? (not, To whom did he give it *to*)

Phrases should be placed where there will be no doubt as to what they are intended to modify. When for emphasis or other cause, the phrase is moved from its natural position, it should be set off by the comma if the continuity of thought is broken; as,—

From every country bordering on the North Sea, Minnesota received her pioneers.

Write five sentences exemplifying this caution.

Write sentences containing the following:—

Confided in, confided to, compare to, compare with, lives at, lives in, lives on, lives by, lives for, lives with; ran in, ran into; different from, differ from, differ with.

3

A prepositional phrase is used generally as a modifier.

The noun or pronoun of a prepositional phrase is known as the chief word of the phrase. The chief word of a phrase is also termed the *subsequent*, or object of relation, and it may be a word or a phrase or a clause used as a noun.

A phrase in which the chief word is modified by another phrase is called a **Complex Phrase**.

Ex.—Let us go to the pleasant land of dreams.

Prepositional phrases are distinguished according to use; as,—

- | | |
|--------------|----------------|
| 1. Noun | 3. Adverbial |
| 2. Adjective | 4. Independent |

A Noun Phrase is a phrase used substantively.

When a phrase is used substantively its preposition does not show relationship; as,—

For us to complain may cause delay.

It is important to know that most prepositions may introduce adjective phrases; as, "The man *aboard* the train, *about* town, *above* this room, *across* the street." Many phrases are easily expanded into adjective clauses introduced by appropriate relative pronouns; as, "The man *who is aboard the train* is my father."

AN ADJECTIVE PHRASE is used to qualify or limit the meaning of a noun or pronoun; as,—

Daniel Boone was a man of unusual bravery.

The time of my departure is at hand. (What time? Of my departure.)

Which of all these men shall win highest honor?

Write four similar sentences, each containing an adjective phrase.

We have learned that the same word may have a noun use, a verb use, or an adjective use. So, in our full list of prepositions we shall find many words such as *above*, *below*, *behind*, *down*, *in*, *off*, etc., which we have learned to recognize as adverbs. In fact, many prepositions were once classified as adverbs of place.

In the following sentences, distinguish between the adverbial and the prepositional use of the words *down*, *up*, *in*, and *off*.

The balloon has gone up.

The horse ran up the street.

Leaves fall down.

The officer rode down the line.

The children ran off.

The man fell off his horse.

4

Use each of the following words adverbially in a sentence. Rewrite each sentence, changing each of the adverbs into an equivalent phrase.

Carefully, idly, why, then, homeward.

He planned his route carefully.

He planned his route with care.

An **Adverbial Phrase** is a phrase used to modify the signification of a verb, of an adjective, or of an adverb.

The night passed away in song. (How did the night pass? In song) (Manner)

He was famous for his benevolence. (Cause)

He was treated kindly to the limit of their ability. (Degree)

Some prepositional phrases present single ideas; and, in analysis, are considered single elements; as, *at once, at all, in vain*.

1. In vain doth valor bleed.

2. They all charged at once.

It is better to call these and [similar constructions phrase-adverbs.

Name all the nouns, pronouns, verbs, adjectives, adverbs, and adverbial phrases in the following sentences:

The workman is known by his work.

Oaks often live to a great age.

Vices are easily learned without a teacher.

Look ever to the golden opportunity.

Why does he come so late?

Some phrase expressions may be called compound prepositions; as, *according to*, *as to*, *as for*, *over against*, *along with*, *because of*, *from among*, *from under*, *instead of*, *out of*, *round about*, etc.

The preposition may have an adverbial modifier:—

1. A bridge crossed the Niagara just below the falls.
2. See the moon rising just over the mountains.

The adverb *just* modifies the adverbial meaning in the prepositions *below* and *over*.

An **Independent Phrase** is one that has no grammatical connection with any other part of the sentence.

The population of Chicago, to put it in round numbers, is approximately two millions.

The fishing season being closed, we put away our nets.

To put it in round numbers is an independent phrase.

The phrase, *the fishing season being closed* is used independently, yet it logically modifies the predicate verb.

Select the independent phrases from the following sentences:—

To tell the truth, I was asleep during the conversation.

By the way, I saw your new airship.

Your friend, of course, will come with you.

5

Things to Observe

A phrase is said to be in its natural position when it follows the word it modifies. When there are two or more phrases modifying the same word, place nearest to this word the phrase most closely modifying it. When a verb expressing action is followed by a noun or its equivalent showing the receiver of the act, the modifiers of the verb generally follow the name of the receiver.

1. He paid his debts promptly, at the end of each month.

2. He revealed the facts to me in due time.

Phrases may be transposed for the purpose of making them more emphatic, without obscuring the meaning:—

1. The facts were disclosed to me by observation.

2. By observation, the facts were disclosed to me.

It is important to place phrases where they will sound best and make the meaning clearest.

The comma is used to set off phrases out of their natural order or loosely connected with other parts of the sentence; as,—

1. For this heroic deed, he has won the plaudits of all nations.

2. The facts he has gathered are, without doubt, very interesting and valuable.

Write three sentences with phrases out of their natural order, and punctuate them properly.

Study the effects of change in the position of phrases.

A phrase out of its right position may cause the reader or listener to lose the thought intended to be conveyed.

Form short sentences in which the following verbs are used with phrases introduced by the proper prepositions. Note carefully the relations expressed by the different prepositions and explain their meaning or import.

abide at, by, with	die by violence
accord with	die of disease
accommodated to, with	dissent from
accuse of	different from
agree to, with	insist upon
angry at, with	compliance with
arrive at, in	sat beside
bestow upon	many besides
distinguished by	smile at, on
diminish from, by	eager in, for
conformable to	compare to, with

INTERJECTIONS,

To the eighth part of speech belong words used to express sudden or intense emotion,—joy, sorrow, surprise, aversion, or imitations of sounds. These words have no grammatical relation to any other word in the sentence. They are called *interjections* (*inter*, between, and *jacere*, throw.)

Some grammarians do not call the interjection a part of speech, because it constitutes no part of the sentence proper. They call it an emotional expression, thrown in to indicate the feeling that caused the utterance of the sentence; as,—

1. Hurrah! The British are retreating. (joy)
2. Alas! The British are retreating. (sorrow)

Such words as *oh! ah! alas! hurrah!* are interjections.

Other parts of speech become interjections or exclamations when used to exclaim:—

1. Well! you astonish me.
2. What! did you come also?
3. Retreat! there is no such word in my dictionary.

Interjections may be used for some other part of speech; as,—

“Ding, dong!” said an old church bell.

The interjections *ding! dong!* are here used as nouns.

A pure interjection is used independently. It has no grammatical relation to any word in the sentence with which it may appear. The interjection may stand alone, having no logical influence over any other expression.

Interjections are usually followed by the exclamation point; this mark, however, may be delayed to the end of a group of words containing the interjection.

1. Hush! he will hear you.
2. Alas! poor Yorick!
3. Ho, ho! come here.

The interjection *O* is always a capital.

No mark immediately follows *O* when it introduces a term of address; as,—

1. “Sail on, O Ship of State!”
2. “Give me of your bark, O birch tree.”

3. "Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my captain lies,
Fallen cold and dead."

It is better to confine the word *O* to names used in direct address, and to the expression of a wish; use *oh* in expressions of emotion, such as cries of surprise, pain, joy, fear, or appeal.

But O for the touch of a vanished hand
And the sound of a voice that is still!

—*Tennyson*.

The interjection *oh* may be followed by a comma or by an exclamation point; as,—

Oh, how beautiful! Oh! I am lost.

When *oh* is followed by a comma, the exclamation point is usually placed at the end of the exclamatory expression.

2

What kind of feeling is expressed by the interjections or exclamations in the following sentences:—

1. But hush! hark! a deep sound strikes like a rising knell.
2. Hurrah! hurrah! the field is won.
3. Ah me! it was my mother's picture.
4. Away! avaunt! Quit my sight, and let the earth hide thee.
5. Hush! hush! mee-ow! mee-ow! We smell a rat close by.

This last example is a declarative sentence containing the repeated interjections *hush* and *mee-ow*

used independently; they have a logical, but no grammatical, connection with the sentence.

The first of the expression following an interjection usually begins with a small letter; as,—

Oh! we shall certainly drown.

Write two similar illustrative sentences.

Interjections are sometimes used without exclamatory force; as—

Ah, yes, I understand you.

Use the following interjections in original sentences:—

Ah! alas! indeed! what!

NOTE. *O* followed by a comma, is often used colloquially as a forceless sort of introduction; as, *O that is all right. O I don't mind it.*

When some other part of speech is used as an interjection, it may be equivalent to a sentence; as, *Behold! Astonishing! Begone!* for we may understand the speaker to mean, *Behold ye! It is astonishing! Go ye!*

Simple Interjections are never anything else than interjections; as *ah! ha! ha! pshaw!* They are not signs of ideas. They are merely cries or emotion sounds; they have no definite significations.

Secondary Interjections are words borrowed from other parts of speech, to express unusual or sudden emotion; as,—

Strange! what! mercy! good-morning!

Words borrowed from other parts of speech may be called exclamations or exclamatory words, to distinguish them from simple interjections.

When the exclamatory word is not merely an emotion word, the omitted words may be supplied and the

resultant sentence analyzed; as, "*Stop! Listen! Danger!*"
(*You stop; you listen. There is danger.*)

Fill the blanks in the following sentences with suitable interjections:

1. I am blind!
2.! you must come at once!
3.! you may be heard.
4. that is a good joke!
5.! we live near the queen!

CONJUNCTIONS

A **Conjunction** is a word used to connect words, phrases, and clauses.

1. Mars and Jupiter revolve around the sun.
2. The elk ran into the forest and into the lake.
3. Spring comes and flowers bloom.
4. The morning glory closes when the sun shines.

In the first sentence, we have two words of equal rank connected by the conjunction *and*; in the second, two phrases of equal rank; in the third, two clauses of equal rank; in the fourth, two clauses of unequal rank connected by the conjunction *when*.

A sentence which is joined with another sentence to make a larger sentence is called a **Clause**.

Conjunctions used to connect parts of equal rank are called **Co-ordinate Conjunctions**.

What elements of the following sentence are connected by the co-ordinate conjunction *and*?

Two brave and active soldiers marched and counter-

marched, silently and slowly, in and out of this gate, through the night and through the day.

What are connected by the conjunction *and* in the following sentence?

The school has begun and the pupils are at work.

Conjunctions that connect elements of unequal rank are called **Subordinate Conjunctions**.

Subordinate conjunctions introduce clauses that are used as adjectives, adverbs, or nouns.

The most common co-ordinate conjunctions are, *and, but, or*.

The most common subordinate conjunctions are, *when, where, how, while, because*;—and *who, which, what, and that*.

Note. *Who, which, what, and that* serve not only to connect a subordinate clause with the word which the clause modifies; but, as pronouns, they stand for the noun or pronoun that the clause modifies.

“The wisest man that ever lived made mistakes.”

In this sentence *that*, as a conjunction, connects the thought expressed in the subordinate clause with the word *man* which the clause modifies; as a pronoun, it stands for the noun *man*, and is the subject of the adjective clause, “that ever lived.” These connecting pronouns in their various forms, are known as *conjunctive* pronouns, or *relative* pronouns.

Fill the following blanks with appropriate conjunctions, and name the class to which they belong:—

The man was poor.....honest.

The child was bright.....active.

I do not know.....he went.

I will be here.....you return.

He was sent to congress.....he was trusted
.....respected by the people.

Come into the house.....it rains.

There is no doubt.....the earth is round.

It is plain that conjunctions joining elements of unequal rank are quite different from those joining elements of equal rank.

Conjunctions joining elements of unequal rank, as heretofore stated, introduce clauses used as adjectives, adverbs, or nouns.

Write three sentences using *and*, or, *but*, to connect sentences or clauses of equal rank.

Write seven sentences containing clauses of unequal rank, connected by *when*, *while*, *where*, *because*, *who*, *which*, *that*.

IMPORTANT VERBS

The following verbs are among those most frequently used and most frequently misused.

The students should employ them in oral and written construction until they become perfectly familiar with the correct forms.

<i>Present</i>	<i>Past</i>	<i>Past Par</i>
Be or am,	was,	been.
Begin,	began,	begun.
Blow,	blew,	blown.
Bid,	bade,	bidden.
Break,	broke,	broken.
Choose,	chose,	chosen.
Come,	came,	come.
Do,	did,	done.
Draw,	drew,	drawn.

<i>Present</i>	<i>Past</i>	<i>Past Par.</i>
Drink,	drank,	drunk.
Drive,	drove	driven.
Eat,	ate,	eaten.
Fall,	fell,	fallen.
Fly,	flew,	flown.
Freeze,	froze,	frozen.
Go,	went,	gone.
Get,	got,	got.
Give,	gave,	given.
Grow,	grew,	grown.
Know,	knew,	known.
Lay, (put or place)	laid,	laid.
Lie (to rest),	lay,	lain.
Ride,	rode,	ridden.
Ring,	rang,	rung.
Rise,	rose,	risen.
Run,	ran,	run.
See,	saw,	seen.
Set (put or place),	set,	set.
Sit (to rest),	sat,	sat.
Shake,	shook,	shaken.
Sing,	sang,	sung.
Slay,	slew,	slain.
Speak,	spoke,	spoken.
Steal,	stole,	stolen.
Swim,	swam,	swum.
Take,	took,	taken.
Tear,	tore,	torn.
Throw,	threw,	thrown.
Wear,	wore,	worn.
Win,	won,	won.
Write,	wrote,	written.

Verbs in the following list are often incorrectly formed and misused. Use them in sentences.

<i>Present</i>	<i>Past</i>	<i>Past Par.</i>
Awaken,	awakened,	awakened.
Dive,	dived,	dived.
Flow,	flowed,	flowed.
Prove,	proved,	proved.
Raise,	raised,	raised.

The foregoing lists of words are made up of verbs in every-day use. Everyone is familiar with the forms given in the first column. The greater number of errors arise from the confusion of the forms given in the second and third columns; as,—

seen for *saw*; *broke* for *broken*, *done* for *did*, *froze* for *frozen*, *went* for *gone*, etc. Some of these verbs are misused for others of similar sound; as, *lay* for *lie*, *set* for *sit*, *raise* for *rise*, *flow* for *fly*.

The verbs in the first column are used in assertions about the present time; those in the second column, about the past time; those in the third column are used with such words; as *am* or *is*, *was*, *were*, *have*, *has*, *had*, etc., and they are used to help assert completed being, condition, or action.

The following drill is recommended.

I am studying now,
I was studying yesterday,
I have been studying every day.

The wind blows now,
The wind blew yesterday,
The wind has blown for a week.

I bid you good-morning,
I bade you good-morning,
I have bidden you good-morning.

I come now,
I came yesterday,
I have come every day.

He lays the book down now,
He lay the book down yesterday,
He has laid the book down.

Supply the proper words in place of the blanks in the following sentence. Remember that *lie* means *to rest* or *to recline*; *lay* means *to put* or *to place*. *Lie* and its forms never have object complements; *lay* and its forms always have object complements.

He....down for an hour this morning.

I told him to....down.

The lambs now....in the shade of the pasture.

They have been....there since sunrise.

....your book on the shelf.

Let it....there till we return.

When we return you will find it....there.

The cattle now....down to rest in their stalls.

They....in the tall grass where I could not find
- them last evening.

Sit means *to rest* or *to take a seat*. *Set* means *to put* or *to place*. *Sit* and its forms never have object complements. *Set* and its forms always have object complements when it has the meaning of *to put* or *to place*.

Fill the following blanks:—

....your basket on the table, and,....in this chair.

He has....the basket down.

You are.....in the chair.

You have....there before.

He has.....the plants in the garden.

Continue these expressions with the verbs in the list until correct usage of them becomes established.

PARTS OF SPEECH

Name	Definition	Examples
Noun	A word used as the name of anything	James, Chicago, steam, joy, work.
Pronoun	A word used instead of a noun	I, you, she, he, it, they that, who.
Adjective	A word used to limit or qualify a noun or a pronoun	Black, soft, icy, this, a, an, the, each.
Verb	A word used to assert action, being, or state of being.	Go, stand, fall, become, feel, strike.
Adverb	A word used to modify a verb, an adjective, or an adverb.	Here, there, up, down, rarely, richly, never, often.
Preposition	A word used to introduce a phrase, and to show the relation of its object to some word which the phrase modifies.	Among, around, at, up, in, by, through, over, between.
Conjunction	A word used to connect words, phrases, and clauses.	And, if, or, unless, although.
Interjection	A word used to express sudden or strong emotion.	Oh! alas! hurrah!

COMPOSITION

I

You have noticed that each prose selection in your school reader has its name. This name is known as *subject*, *title*, or *topic*, concerning which the thoughts in the selection are divided into one or more sub-topics.

There are as many sub-topics as there are prominent features considered in the selection.

Each sub-topic contains as many sentences as there are separate but closely related thoughts about that sub-topic.

The sub-topics in prose are called *paragraphs*.

When there are two or more paragraphs in a selection, or composition, they are arranged in order of the occurrence or the proper relation of the facts.

Every composition should be founded upon a plan, and be systematically arranged.

The plan is as important to the builder of an essay or a story, as it is to the architect of a building. The architect must first know whether he is to plan for a cottage, a mansion, a storehouse, a coliseum. He plans foundation, walls, roof, apartments, material, to harmonize in the end as a unit of art and utility. Just so the writer or the speaker, knowing the subject, must collect his thought-material and so arrange it that it will present, in its completion, a harmony in all its parts and a unit of construction.

Read the following selection aloud and then tell what you think each paragraph is about.

The Cloud Maidens

The Cloud Maidens are beautiful beings who dwell close up to the stars, just under the blue ceiling of the heavens. They are daughters of the old Storm King; and, lovely as they are, they have a great deal of work to do.

The Storm King is a stern father, and requires strict obedience from his daughters. The slightest neglect of their work makes him very angry, and then his voice thunders and his eyes flash lightning glances through the sky.

So, you can see he is not a pleasant old gentleman to provoke, and the maidens are cautious of making him angry. But, when he is good-natured, he sends the nice gentle rain to cool the earth, so he is not altogether bad.

Now all these lovely drops falling from the sky are drawn up from the earth, and these charming maidens I am going to tell you about have hard work to perform. They let down great golden buckets, held by long silken ribbons of color, from the cloud palaces, and draw them up again, filled with water.

Day in and day out, the Cloud Sisters draw up their jeweled pails until the cloud palaces are filled to overflowing; and then, carefully locking and closing the gates, they await the old Storm King's orders for rain. Sometimes it is a mild little sprinkle with millions of tiny drops deluging the world; and then again, maybe, he orders a cloud-burst of water and hail in a furious storm.

The Cloud Palaces are very beautiful. They lie white against the blue sky like great mountains of snow, or shimmer at noonday in the little fleecy patches of wool across the heavens. Toward sunset they are quite gorgeous, and put on their festal robes; and then every color of the rainbow seems to mingle with them.

—*Edith Ogden Harrison.*

(From Prince Silverwings)

What is the subject of this composition? What other names may take the place of *subject*?

How many paragraphs or sub-topics in this selection?

Each paragraph is about some special feature or incident of the composition, or story.

Who are mentioned in the first paragraph? What is said of them?

Of whom is something told in the second paragraph? Relate what is told.

What is told in the third paragraph?

What is the duty of these Cloud Maidens as described in the fourth paragraph, and how is it performed?

Repeat the story as given in the fifth paragraph. What are the results of the Storm King's changeable temper?

What is described in the sixth paragraph? Give the description in your own words.

Give reasons for the use of all capital letters in the selection.

Name the words that are unusual to your vocabulary.

Have you learned the meaning of any new words? What are the words?

2

Place the following sentences in paragraphs,—three about the fox and the rabbit, two about Dreamland, and two about the watchmaker.

Once upon a time, a fox and a coon were near neighbors. The fox had a goober patch, enclosed by a prickly hedge. One morning he found a hole in the fence, and some of his goobers missing. So he made a tar baby and placed it in the middle of the patch. Once upon a time, a young prince, while hunting, saw a tower and decided to go to it. He came near and found everybody asleep; the guards, the dogs, the cattle, and all living creatures were in Dreamland. The old watchmaker was a splendid example of the adage "Keep thy shop and thy shop will keep thee," for he was always at work early and late. When the moon rose, the rabbit came out of the house and went to the goober patch. When he came near, he saw someone standing there. "Who is that?" he cried. But the tar baby said nothing. Then the rabbit came up close and struck the tar baby. The air is now ba'my. In the sky there is not a cloud, not a speck. A blue dome of ether hangs over Dreamland. But his paw stuck fast in the tar. "Let me go or I will hit you with my other paw," said the rabbit. Then he struck the tar baby again, and his other paw stuck fast. He was a kind old soul and seemed to be very happy when the children stood at his window watching him put together the parts of a clock he was repairing. Then the coon came along. He took the rabbit to the fox's house and said "Here's the man who has been stealing the goobers." I can see him now almost as distinctly as then, when I learned from him the meaning of that old phrase, "A place for everything and everything in its place." Since then

I have written many popular books, and I believe my success has been due largely to the lesson of orderly arrangement that I learned from the old watchmaker.

The construction of good sentences is a necessity in composition work; to construct a good paragraph is important.

Note. It is essential in writing about one thing or topic, that the sentences be properly related. To perceive the relation of one thought to another is necessary to a clear understanding of every written or oral proposition. In the study of arithmetic, for example, the rule may be quickly learned, but the language of the problems may be difficult to understand.

Write a composition about national holidays, consisting of three paragraphs, each containing three or more sentences. Make the first paragraph about the *Fourth of July*, the second about *Thanksgiving*, and the third about *Christmas*.

3

Carefully read the following selection:—

OUR NATIONAL EMBLEM

This Nation has a banner, the symbol of liberty. It is the banner of dawn. It means liberty; and the galley slave, the poor, the trodden-down creatures of foreign despotism, see in the American flag that very promise of God. Our flag carries American ideals, American history, and American feelings. Beginning with the colonies and coming down to our time, it has gathered and stored chiefly this supreme idea: Divine right of liberty in man. Every color means liberty; every form of star, and every beam or stripe of light means liberty. How glorious has been its history!

How divine in its meaning! In all the world is there another banner that carries such hope, such grandeur of spirit, such soul-inspiring truth, as our old American Flag? It was made by liberty, made for liberty, nourished in its spirit, carried in its service.

—*Henry Ward Beecher.*

Copy this selection and divide it into paragraphs according to the following outline.

1. Symbol and meaning.
2. What it carries and the meaning of its colors, stars, and stripes.
3. Reflection on its history and its importance.

Write a composition on Our Flag, using the following outline, or one of your own.

1. What flag is meant; its origin.
2. Present and original number of stars.
3. Meaning of its stars, stripes, and colors.
4. Possessions of ours where it waves.
5. Reflections on its history, and the duty we owe to it.

SENTENCE ELEMENTS

Observe the use of each word in the following sentence.

Oh, how merrily the little brook chatters on its way through leafy forests and grassy meadows!

The modified subject of this sentence is *the little brook*; the modified predicate is *how merrily chatters on its way through leafy forests and grassy meadows*.

Study each word in this sentence, to find its individual use and office.

In the first place, we notice that several of the most prominent words in the sentence are names of objects. In the subject, we have the word *brook*, which names the thing about which the assertion is made. In the predicate, we have the words, *way*, *forests*, and *meadows*, which name objects connected in some way with the assertion made about the little brook.

With each of these names we find associated some word or words used to express helping or modifying ideas. With *brook*, are associated the words *the* and *little*.

The expresses the idea of definiteness, and shows that some particular brook is meant. *Little* describes the brook. In like manner, we find *leafy* with forests, and *grassy* with meadows to describe the objects denoted by these names.

With *way* there is the word *its*. This word expresses a limiting idea as truly as *the*, *little*, *leafy*, and *grassy*; but we also find that it differs materially from these words.

The limiting idea expressed by *its* is that of ownership. This suggests the question, "Who is the owner referred to?" From the relation expressed, it is plain that the *brook* is the possessor. We conclude, therefore, that *its* is used here instead of *brook's*.

The simple predicate is *chatters*. This word not only expresses the idea of action, but also asserts the relation of this idea to that of the subject, *the little brook*. With *chatters* is the word *merrily*. This word expresses the idea of manner, showing how the brook chatters on its way. *Merrily* is modified by *how*, which in this case expresses some idea of degree.

We perceive that the relation of *way* to *goes* is shown by the word *on*, and that of *forests* and *meadows* to *way* by the word *through*. The word *and* is used to connect the words *forests* and *meadows*.

The word *oh* is used merely as an exclamatory word to express some strong emotion; as, wonder, surprise, admiration, etc. It is used independently having no connection with any other word in the sentence.

Analyze the following sentences; and tell the uses of the words in each.

Their knell is rung by fairy hands.

A jolly miller lived on the Dee.

About their own merits, modest men are dumb.

He claims the right to be present.

Politeness costs nothing.

The garden is gay with flowers.

SENTENCES CLASSIFIED

(I) ACCORDING TO USE

Class	Definition	Example
Declarative	A sentence used to affirm or deny.	The soldiers march.
Interrogative	A sentence used to express a question.	Do you hear those drums?
Imperative	A sentence used to express a command, entreaty or advice.	Carry the flag to victory.
Exclamatory	A sentence used to express sudden or strong emotion.	How fiercely the battle rages!

(2) ACCORDING TO STRUCTURE

Simple	A sentence containing one subject and one predicate either of which may be compound.	Nations flourish and decay.
Compound	A sentence consisting of two or more clauses of equal rank.	Ships sail and airships fly.
Complex	A sentence containing a clause used as an adjective, an adverb, or a noun.	Birds are frightened when airships fly.

COMPOUND ELEMENTS

I

Like elements may be united by conjunctions, to abbreviate and to simplify expression.

In the following sentences it will be observed that two adjectives are united in (1); two adverbs in (2); two prepositions in (3); two prepositional phrases in (4); two infinitive phrases in (5). These united elements are called *compound elements*.

1. The cold and dark days of November passed slowly away.

2. The master governed his school kindly and firmly.

3. He went to and from his tasks regularly.

4. He telegraphed from Boston and from Louisville.

5. To live and to let live are the problems of every good citizen.

If our language were deprived of conjunctions, it would require ten sentences to express the foregoing five statements.

Illustrate the truth of this assertion. Remember that if our language possessed no conjunctions, none could be understood or supplied in thought.

Every part of speech, except the interjection, may be understood when its omission does not make uncertain the expression intended.

The cold days and nights have passed.

He worked and saved unceasingly.

He went to his office, the factory, the depot.

They carried the child (to its) home.

The captain went below (deck).

I saw him go up (street), (about) an hour ago.

Men were exiled, yes, and women and children (. . .)

Supply the missing words after *children* and name the omitted words in the other sentences. Would the sentences be more emphatic if there were no omissions? Why are the omissions made?

The **Simple Subject** is that of which something is asserted, expressed in its simplest form—without modifiers. It may be a word, a phrase, or a clause.

1. Boys fly kites.

2. To fly kites is fine sport.

3. Flying kites is fine sport.

4. "I must succeed" is the watchword of success.

The simple subject in sentence (1) is a word; in sentence (2) and in sentence (3) it is a phrase; in sentence (4) it is a clause.

2

A **Word** is the sign of an idea.

A **Phrase** is a combination of related words not containing a subject and predicate.

A **Clause** is a group of words forming a part of a sentence and containing a subject and predicate.

A phrase or a clause is commonly used as a single part of speech,—a noun, an adjective, or an adverb.

A simple subject with its modifiers is called the **Modified Subject**.

Words and phrases are expanded into clauses to convey a more exact understanding of the thought, to give variety or emphasis to the expression, or to add an element of beauty or euphony. Sometimes the clause or the phrase has no simpler equivalents.

1. Clouds are gathering.
2. Black clouds are gathering rapidly.
3. Clouds which shut the sun from sight are gathering with wondrous rapidity.
4. The man who came here this morning will return at midnight.

The clauses and phrases in example (4) have no simpler equivalents.

Clauses may be contracted for economy of time, and for force and variety in expression. The contracted expression is preferred if the expansion adds nothing of beauty or exactness to the thought.

If a word or phrase in a simple or compound sentence be expanded into a clause, the resultant sentence is *complex in form*.

Determine the part of speech that the subordinate clauses represent in the following sentences.

1. Both the rider and the steed that we saw, were killed.

2. He lives most who thinks most.
3. We know that he has done his duty.
4. Now is the time when every good man should come to the aid of his party.
5. Your train arrived as mine was leaving.
6. Can sailors tell when it is midnight, by looking at the stars?
7. If the case demands action, do not hesitate to do your duty.
8. Men work harder that they may live better.
9. The man that was blind did not know that the engine was approaching.

3

A Subordinate, or Dependent Clause, is one used as a noun, an adjective, or an adverb. It is commonly called a dependent proposition and is used as a single part of speech, a noun, an adjective, or an adverb.

Example.—The fur that warms a monarch warmed a bear.

The fur warmed a bear is the principal clause; *that warms a monarch* is a subordinate or dependent clause, and, like an adjective, limits the noun *fur*.

The sun shone and the ice melted.

This sentence is made up of the union of two *independent* clauses united by a conjunction.

A noun clause may be the subject, subjective complement, or objective complement. It may be the object in a prepositional phrase, or object complement.

Adjective clauses may be introduced by the relative

pronouns, *who*, *which*, *that*, and *what* (*that which*). They are also introduced by *conjunctive adverbs*, such as, *where* (*in what place*); *when* (*at which time*); *why* (*on account of which, or for what reason*). Such relative pronouns are often called *conjunctive* pronouns, and such conjunctive adverbs are often called *relative* adverbs.

Examples.

1. I know the man who lectured yesterday.
2. I do not know what makes a rainbow.
I do not know that which makes a rainbow.
3. I will tell you the reason why the man failed.

(2) "What makes the rainbow" may be treated as a noun clause; or *what* may be changed to its equivalent *that which*. (2) The construction of *which* is evident. (3) *Why the man failed* is an adjective clause modifying the noun *reason*.

Care must be taken to distinguish noun clauses introduced by *who*, *where*, *when*, or *why*, from adjective clauses; also to determine whether clauses introduced by such conjunctive adverbs as *where*, *when*, *why*, are adjective or adverb clauses.

Point out the subordinate clauses in the following sentences and tell the part of speech for which each subordinate clause is used:—

1. Who first ate an oyster was a brave man.
2. Men who are wise are respected.
3. No one knows when the Aztecs came to Mexico.
4. No one knows where the Aztecs came from.
5. No one knows why the Aztecs came to Mexico.

6. Night is the time when some birds sing their sweetest melodies.

7. Pennsylvania is the state where the most hard coal is found.

8. When the future is uncertain, make the most of the present.

9. You will find the best schools where culture, purity, and love have built them.

Designate four noun clauses, three adjective, and two adverb clauses in the foregoing sentences.

4

In the following sentences, expand the ideas in the italicized words into clauses and name the parts of speech the clauses represent:

1. Who can doubt *the approach of winter*?
2. Work *during the day*, for the night cometh.
3. *Stone* walls do not make a prison.
4. I know *the cause of his failure*.
5. They strive *to win fame and fortune*.
6. It is sweet to labor for *loved ones*.

In the following sentences, contract the subordinate clauses into words or phrases.

1. That man who is addressing the people, is mayor of the town where I live.
2. His words betoken a judgment which is hasty, and a temper which is passionate.
3. Streams of water which start as tiny brooks, sometimes grow into rivers which are navigable.
4. He went when it was sunrise, and came back when it was night.

5. As we entered the hall, we saw the exercises were at an end.

6. Since the future is uncertain, we should make the most of the present.

Analyze the following sentences. Name the antecedents of all the pronouns. What expansions or contractions may be made without changing the meaning of the sentence?

1. The student that works will surely win.
2. Write it on your heart that every day is the best day of the year.
3. Who can tell what a baby thinks?
4. Men who are old and wise should be consulted by those who are young.

SENTENCE FORMS

I

A **Simple Sentence** has but one subject and one predicate, either or both of which may be compound.

Examples.

1. A bad penny always returns.
2. Expensive habits and a lean purse make unhappy partners.
3. Evil habits bind and destroy.
4. The tree and the flower shall flourish and decay.

In the first sentence, we have a single subject and a single predicate; in the second sentence, the subject is compound; in the third sentence, the predicate is compound; in the fourth sentence, both subject and predicate are compound; but there is only one

independent statement in each of the four examples, therefore all are simple sentences.

Two or more simple sentences may be combined to form a compound sentence in which each statement remains independent, although joined by a connecting word; as,—

The rains descended. The floods came.

The rains descended and the floods came.

A **Compound Sentence** consists of two or more independent statements joined together.

A **Complex Sentence** is one that contains one or more clauses used as a *noun*, an *adjective*, or an *adverb*.

Examples.

1. The floods came when the rain descended.

2. The river, which was overflowing its banks, threatened the city.

A sentence is independent that forms no part of another as a noun, an adjective, or an adverb.

The statements in a compound sentence may be closely related in thought; but, being in no way *dependent* one upon another, they are independent.

Independent sentences forming a compound sentence, may be used alone (independently) by omitting the conjunction or conjunctions that join them.

When a word, expressing a single idea, is modified by a word or words expressing other ideas, the group expresses a complex idea. In conformity with this, a phrase modified by another phrase is called a *complex phrase*; and a sentence containing a noun clause or a clause modifier is called a *complex sentence*.

The story of a night in June. (Complex Phrase)

The pupil who studies diligently will become interested. (Complex Sentence)

Note. Although a noun clause is not usually a modifier, the sentence containing it is a complex sentence; as,—

"I will try" has done wonders.

Copy the following sentences omitting the conjunctions, and change the commas to semicolons. The resulting sentences will still be compound with conjunctions understood.

1. The tree shall fall, and the flower shall wither.
2. The vine still clings to the mouldering wall,
And at every gust the dead leaves fall.
3. He appoints a time for everything, and he does everything in its time.
4. We must fight as our liberties are in danger.
5. The right bank of the river was flooded, but the left bank withstood the force of the current.
6. He must return soon for his property is being squandered.

Copy the sentences; omit the conjunctions, use a period to separate the independent statements or clauses, and begin the second clause with a capital letter. You will now observe that all the statements have become simple sentences, making as many simple sentences as there were independent clauses in the original examples. The relation between the separated sentences is only inferred, or logical.

Example.

The tree shall fall. The flowers shall wither.

2

Things to Observe and to Do

Two singular subjects joined by *and* are equivalent to a plural subject, and require a verb in the plural number.

The patriot and the soldier are honored.

Note. A singular subject denotes one object; a plural subject denotes more than one object. A verb is said to have the same number as its subject.

Examples.

The lightning flashes. The cloud is disappearing.

The lightnings flash. The clouds are disappearing.

Exception. When two or more singular subjects are thought of as one object, they require a singular verb.

The soldier and patriot is here; he will address the people.

Write two similar sentences of your own.

Two singular subjects united by a disjunctive conjunction require a singular verb, for the assertion refers to but one subject. (*Disjunctive* tending to separate):—

The teacher or her assistant calls the roll every morning.

Write two similar sentences of your own.

1. *Remember* that, when a conjunction introduces an adjunct clause, it connects the clause to the word which the clause modifies.

How dear to my heart are the scenes of my childhood,

When fond recollection presents them to view.

2. Substantive clauses may be introduced by conjunctions.

He knew not that the chieftain lay,
Unconscious of his son.

3. Most adverbial conjunctions indicate the nature of the clauses which they introduce; but the meaning of the clause may be necessary to insure correctness in classification.

4. The adverb *how* is improperly used instead of the conjunction *that*.

She told him how (that) he came to her for advice.

3

You have learned that a group of words containing a subject and a predicate and having the value of a noun, adjective or adverb, is called a *clause*.

If a word or phrase in a sentence be expanded into a clause, the clause is called a dependent clause; and the resultant sentence is called a complex sentence.

Examples.

1. A lazy boy and a warm bed are difficult to part.
2. Massachusetts was settled by people from England. They landed in cold weather.
3. A boy that is lazy and a bed that is warm are difficult to part.
4. Massachusetts was settled by people who came from England. They landed when the weather was cold.

By examining these sentences it is seen that the adjectives, *lazy* and *warm*, in (1), are changed to adjective clauses in (3). It will also be noticed that the

adjective phrase, *from England*, and the adverb phrase, *in cold weather*, in (2) are changed respectively into adjective and adverb clauses in (4).

Not all modifying words and phrases can be expanded into clauses. The noun clause is not frequently the result of expansion:—

1. Patrick Henry said, "Give me liberty or give me death."

2. That all men are created equal is self-evident.

The noun clause is more necessary to the structure of the sentence than are the other dependent clauses. If the noun clause is omitted, the sentence structure is usually destroyed. If the adjective and the adverb clauses are omitted, the principal statement remains a sentence, an expression with subject and predicate.

Note. This and the preceding lesson introduce the student to sentence forms, that he may early become familiar with their elementary analysis. This plan of presenting an explanation of the various phrase and clause forms substituted for nouns, adjectives, and adverbs, will accelerate his progress.

ANALYSIS

To give a simple analysis of a sentence, tell the kind of sentence as to its form and use, or meaning. Name the simple subject; and, if modified, mention its modifiers as *word*, *phrase*, or *clause*. Name the simple predicate and, if modified, its modifiers as *word*, *phrase*, or *clause*.

He that walketh uprightly, walketh surely.

Model. This is a complex, declarative sentence; of which, *He* is the simple subject, modified by the adjective clause, *that walketh uprightly*. *Walketh* is

the simple predicate, modified by the adverb *surely*.

Of the clause *that walketh uprightly*, *that* is the simple unmodified subject, and *walketh* is the simple predicate modified by *uprightly*.

Give the simple analysis of each of the following sentences.

1. He liveth best who loveth best.
2. Prosperity makes friends, but adversity tries them.
3. This entire country once belonged to the Indians.
4. Pride goeth before destruction, and a haughty spirit before a fall.
5. Go to the mat where squalid Want repines.
6. Can a mother forget her child?

4

Word Exercise

The following words have been used in the last four lessons. Show that you understand their meaning by giving one or more synonyms for each and give antonyms to the words starred. Consult the dictionary and be prepared to define any of them or to use them in sentences of your own.

abbreviate*	co-ordinate*	comparative
element	squandered*	substitute
deprive*	respectively*	adversity*
statement	structure	squalid*
assertion	preceding*	repines*
combined*	comprehend	subordinate
precedent*	practical*	termination*

Which words in the list may be used as nouns? In what way may you change others to make them nouns? Name those that may be used as verbs. What ones without change, may be used as adjectives?

5

Classify the following sentences according to form. Point out compound subjects and compound predicates, independent clauses, tell the office of each clause.

1. Manners sometimes make fortunes.
2. Tell your secrets and become a slave.
3. The flame that lit the battle's wreck
Shone round him o'er the dead.
4. Now twilight lets her curtain down
And pins it with a star.
5. Vulgarism in language is a characteristic of bad education.
6. We must conquer, or our liberties will be lost.
7. Sloth makes all things difficult, but industry makes all things easy.
8. The men cut the trees and prepared the wood;
the women cooked the meals and cared for the gardens.
9. There brighter suns dispense serener light,
And milder moons imparadise the night.
10. God made the country, and man made the town.
11. The earth and other planets revolve around the sun.
12. The race is not to the swift, nor the battle to the strong.
13. Though he slay me, yet will I trust in him.
14. There is music in the forest leaves.

15. Sits the wind in the corner?
16. How fading are the joys we dote upon!

Write three complex and three compound sentences.

A sentence may be both compound and complex. Two or more united propositions of equal rank may include one or more subordinate clauses; as,—

People who were in the street ran eagerly for shelter; but we who were indoors could not see the cause.

This is a compound-complex sentence. The two clauses of equal rank are connected by the conjunction *but*. Each of the principal clauses contains a subordinate adjective clause.

Write three compound-complex sentences.

Copy the following selections, place a straight line under each simple subject, two lines under each verb, and a wavy line under each adjective and adverb modifier; as,—

“Large armies move slowly.”

The blight of the frost may descend on the tree,
 And the leaf and the flower may fall and expire,
 But ever and ever love blossoms for me
 As I sit in the silence and gaze in the fire.

—*James Whitcomb Riley.*

The swallows returned again after their long stay under southern skies. Flashing their bronze wings in the sunlight, they whirled and swung through the air in rapid career,—their twittering notes falling in a joyous patter of sound. Suddenly they dashed under the eaves where their last year's nests hung against the angles of the rafters.

Everything must have seemed familiar to them.

The same syringa bush grew at the corner; the same poplar tree flung its flickering shadow over the yard; the same great brown horses stamped about; the same blue and yellow wagons stood in shelter; even the same hank of cord hung on a peg behind the door.

So, with a gladness shown forth by little notes of broken song, by much fluttering of feathers, and glance of bright eyes, the swallows returned to their o'd home.

Read the foregoing exercises and classify them according to form.

Write list of complements,—*subjective*, *object*, and *objective*.

Classify the phrases according to use.

Copy the complex sentences and tell the use of each clause.

Point out all the phrases in the following stanzas, and classify the sentences according to form and use.

A burning sky is o'er me,
The sands beneath me glow,
As onward, onward, wearily,
In the sultry morn I go.

From the dusty path there opens,
Eastward, an unknown way;
Above its windings, pleasantly,
The woodland branches play.

A silvery brook comes stealing
From the shadow of its trees,
Where slender herbs of the forest stoop
Before the entering breeze.

Path of the flowery woodland!
Oh, whither dost thou lead,
Wandering by grassy orchard grounds,
Or by the open mead?

—*William Cullen Bryant.*

Analyze each phrase.

What part of speech is *above?* *eastward?* *stoop?* *whither?* *wearily?* *beneath?* Use each of these words once in writing six sentences.

Sentences for Analysis

1. Through miles of green the sunflowers glow.
2. Before the approach of dawn, recedes the darkness.
3. The roaring of wild beasts was heard in the jungles.
4. Upon the roof is heard the patter of the rain.
5. The rings of Saturn can be seen through a telescope.
6. The guns at Concord were heard round the world.
7. After whom were the months of July and August named?
8. The first permanent English settlement in America was made at Jamestown, Virginia.

CONJUNCTIONS CLAUSES

Conjunctions are used not only to connect or unite words, phrases, or clauses, but sometimes to introduce clauses and sentences.

Co-ordinate conjunctions connect two or more

subjects, predicates, adjectives, adverbs, or any other elements of the same order and rank, if a union of them is desirable:—

Tirelessly and confidently, during the autumn and into the winter, these intrepid and intelligent hunters watched and waited for the return of their lost companion. In and out of the forest they wandered; but, at last, they turned away forever.

The school has begun, and the pupils are at work.

Name all the conjunctions in the preceding sentences and tell what terms each connects.

Some pronouns have the office of pronouns and conjunctions at the same time; as, *who*, *which*, *that*.

1. The man who keeps his promise is honored, if his promise is honorable.
2. The day which you mention was gloomy, for it was very stormy.
3. The boy who is studious will learn this lesson.

Name the conjunctions in all of the preceding examples, and classify the parts connected.

Observe that some conjunctions do not unite parts as others do; that connectives introducing elements of unequal rank are generally different from those uniting elements of equal rank; also that the conjunctions introducing adverb elements are not commonly used to introduce adjective elements. It may be apparent that some conjunctions unite elements of equal rank in quite a different way and with quite a different meaning from other conjunctions similarly used.

Mary and Anna were late this morning.

Mary or Anna was late this morning.

What is the difference in the meaning of these two sentences? The change of what word causes this difference? Explain.

CLAUSES

A sentence which is joined with another to make a larger sentence is a clause.

If two sentences in the simplest form are joined together by co-ordinate conjunctions we mention these two parts as *first* clause and *second* clause, or we call them *independent* or *co-ordinate* clauses.

A clause may be used as a noun, an adjective, or an adverb. When so used we designate it by the name of its office as, adjective, adverb, or noun clause.

1. The pioneer plows the land.
2. The sailor plows the sea.
3. The pioneer plows the land and the sailor plows the sea.

Sentences (1) and (2) are independent sentences. When united as in (3) they remain independent sentences; but each sentence becomes a member (or clause) of the enlarged sentence (3).

4. The men who came yesterday are delegates.
5. When the sun rises the stars disappear.
6. I know that they came to the convention.

In (4) (5), and (6) we have clauses that are used as adjective, adverb, and noun respectively. These clauses being subordinate or inferior to the principal

clauses, are called subordinate clauses, and the conjunctions introducing them are accordingly called *subordinate conjunctions*.

Examples.

1. Let us have faith that right makes might.
2. The good that men do lives after them.
3. He who has a thousand friends has not a friend to spare.
4. Love thy neighbor as thou lovest thyself.
5. Some murmur when their sky is clear.
6. He stood where Warren fell.
7. When their liberties are in danger, all true men are willing to battle.
8. John and his brother are promoted.
9. John or his brother is promoted.

Tell the kinds of sentences here given as to use and form.

Explain the offices of the conjunctions and state what they connect in the foregoing sentences. What difference in meaning do you find in sentence (8) from that in sentence (9), and how do you account for that difference?

Name the subordinate clauses in sentences (1) to (7) inclusive, and tell how they are used.

Read sentences from (1) to (7) inclusive, omitting the subordinate clauses. The part of each read is the independent part, or the independent clause.

By supposing *in* or *in the belief* to stand before *that* in sentence (1) the noun clause will be seen to be the object of the preposition *in* or explanatory of *belief*.

Sentences (8) and (9) are independent sentences,—neither has a subordinate clause.

ADVERB CLAUSES

Adverb clauses perform the duty of adverbs. They modify the meaning of a verb, an adjective, or an adverb, and are called adverbial clauses of time, place, manner, degree, or cause.

Adverb Clauses of Time are introduced by adverbial conjunctions that usually suggest time; as, *when, before, after, ere, while, since, till, as, as soon as, as long as, whenever*, etc.

Examples.

1. Whenever I cross the river,
 On its bridge with wooden piers,
 Like the odor of brine from the ocean,
 Comes the thought of other years.
 —*Henry Wadsworth Longfellow.*
2. When beggars die, there are no comets seen.
3. Wait till the stars come out.
4. While he slept, an enemy approached.
5. As he came from the door, his carriage was driven to the steps.
6. War will never cease while the field of battle is a field of glory.
7. You may call upon me whenever you need my services.
8. When I am weak, then am I strong.
9. You have grown since I last saw you.
10. As long as men love liberty, will tyrants tremble.

Tell the time clause in each of the foregoing examples. Mention the conjunction introducing each time clause, and name any other conjunction that might take its place without changing the classification of the clause.

The suggestion of time may be recognised in each of the conjunctions introducing these clauses; yet, a consideration of the meaning of the clauses, as associated through these conjunctions, is necessary to a correct classification. It will be noticed that some of the same conjunctions are used to introduce clauses of degree, manner, cause, etc. The pupil needs to think beyond the introductory word to decide whether the clause answers the question, *At what time? In what place? In what manner? For what reason? To what extent?*

The same word may be used to introduce an adjective, an adverb. or a noun clause.

Examples.

1. The robin sings as its parents taught him.

Here the conjunction *as* introduces a clause that answers the question *How* or *In what manner does the robin sing?*

2. As (*when*) I passed by the field I heard the workmen complaining.

The adverb clause is here an answer to the question *when?* and is evidently an adverb clause of time.

3. When the commander was lost, hope was lost. (Cause)

4. The *time* when the lights went out was disputed by several witnesses. (*Adjective Clause*)

5. When the troops embarked is a question of dispute. (*Noun Clause*)

Various Time Clauses

Example.—When the cars arrived, the visitors chartered a coach.

Instead of the conjunction *when*, use each of the adverbial conjunctions given in the list, and notice the changes in the meaning; also observe the necessary changes in the word formation of some of the sentences, to harmonize the thought with the substituted conjunctions:—

1. Before the cars arrived, the visitors chartered a coach.
2. After... (Complete the sentence.)
3. Ere... (Complete the sentence.)
4. While the cars were arriving, the visitors chartered a coach.
5. Since the cars arrived, the visitors have chartered a coach.
6. Till the cars arrived, the visitors could not charter a coach.
7. As... (Complete the sentence.)
8. As soon as... (Complete the sentence.)
9. As long as... (Complete the sentence.)
10. Whenever... (Complete the sentence.)

Write ten sentences illustrating the use of adverbial conjunctions of time given in the list.

An *Adverbial Clause of Time* usually modifies a predicate verb, but it may modify a verb-form or a correlative adverb.

Examples.

The cars arrived while it was dark, and the visitors decided not to charter a coach until the moon rose.

He went then when he was called.

CLAUSES OF PLACE

Adverb Clauses of Place are introduced by adverbial conjunctions that usually suggest place or direction; as, *where, wherever, whence, whither*. Such adverbial clauses are not often used.

Among the few adverbs of place are, *here, hither, thither, there, somewhere, anywhere, up, down, in, yonder*, etc.

Some of these adverbs are used as prepositions in adverbial phrases of place, of which there are very many. We, therefore, most commonly tell place by means of prepositional phrases introduced by such prepositions as, *above, behind, below, beneath, beside, in, up, over*, and many others.

Clauses introduced by the adverbial conjunctions, *where, wherever, whither*, and *whence* are adverbial, noun, or adjective clauses.

Examples.

1. He has gone where the climate is milder.
2. He has gone to a country where the climate is milder.
3. We do not know where he has gone.

In the first sentence, *where* introduces an adverb clause; in the second sentence, an adjective clause; in the third sentence, a noun clause.

Write five sentences containing word adverbs of place, five containing phrase adverbs of place, and five containing clause adverbs of place.

1. Pain is forgotten where gain follows.
2. Where the hedge is lowest all men go over.
3. The river makes least noise where it is deepest.

4. Where honor ceaseth, there knowledge de-
creaseth.
5. The feet are light where the will is ready.
6. I found the place where the wild roses grow.
7. We know where he is
8. Wherever he may go we shall follow.

Explain the meaning of each of the foregoing sentences, and classify the clauses. Which is a noun clause, and which is an adjective clause?

CLAUSES OF MANNER

Adverb Clauses of Manner are nearly always introduced by the conjunctions *as*, *as if*.

Clauses of *manner* are generally confined to the modification of the predicate verb, and answer the questions *How?* *In what way*, or *manner?*

Examples.

1. He commanded as one having authority.
2. He died as he had lived.
3. He spoke as if he were inspired.
4. Just as he had seen his father succeed, so he expected to succeed.

Note. When the adverb *so* indicates manner, an adverb clause of manner may be expected to give it a definite meaning.

The necessity of considering carefully the meaning of the sentence before classifying a clause modifier, may be seen in the following sentences:—

1. The world is not so large as it seems. (*Degree*)
2. As Jesus passed by, He saw a man who was blind. (*Time*)

3. He should be rewarded, as he saved the child.
(Cause)

4. There must be a battle, as I hear the cannon.
(Evidence)

While each one of these examples presents a clause introduced by *as*, none of them answers the question, *In what way or manner?* as does the clause in the following example:—

He performed his work as his father had taught him.

In the first sentence, the clause answers the question, "To what degree?"; in the second, the question, "When?"; in the third, the question, "For what cause?"; in the fourth, the question, "Why do you think so?" or "What evidence have you?"

Find five clauses of manner in the following sentences, and classify the other clauses. Tell what each subordinate clause modifies.

1. Yet beautiful and bright he stood,
As born to rule the storm.
2. Many years have passed away since the American Indian held sway in the Mississippi valley.
3. Please ask when the next mail arrives.
4. Where labor is not respected, liberty cannot exist.
5. He acted as if he were discontented.
6. The moon rose as the sun went down.
7. He works as if he enjoyed the work.
8. Where the heart is well guarded, temptation cannot enter.
9. Childhood shows the man as morning foretells the day.

10. Half learned lessons slip from the memory as an icicle from the hand.

CLAUSES OF DEGREE AND CAUSE

Adverb Clauses of Degree are generally introduced by the conjunctions, *as*, *than*, or *that*.

Examples.

1. He ran as fast as he could.
2. The sparrow flew faster than the robin.
3. The mountain is so far away, it looks like a small hill.

It will be noticed that the word *run* is omitted in the first sentence; *could fly*, in the second; and *that*, in the third.

Adverbial clauses of *degree* are often elliptical (having some part omitted). The missing words should be supplied in analysis in order to make plain the full relationship of the words in the clause.

Note. *That*, as a conjunction introducing clauses, is frequently omitted; this is especially true of objective clauses.

Example. He knows (that) I was there, and said (that) he saw me.

Adverb clauses of degree generally modify the meaning of adjectives and adverbs.

Adverb clauses of cause are subdivided into the following clauses:—

1. Real Cause, . . . (That which effects or procures a result.)
2. Evidence, . . . (The result of some cause or the grounds of belief in some cause.)
3. Purpose, . . . (The end or aim for which an action is performed.)

4. Condition,...(The state or situation under which the statement is true or possible.)

5. Concession,...(An admitted condition that exists, or may exist, notwithstanding the main assertion may not be in harmony with the concession.)

Examples.

1. The soldiers were despondent because their commander was captured. (*Real Cause*)

A *Clause of Cause* is introduced by the adverbial conjunction *because* or by some equivalent word; as, *as, since, when, for, that*.

Read sentence (1), using each of these equivalent conjunctions instead of *because*, and notice that the clause will remain a clause of cause.

In clauses of cause, the time of the action expressed by the verb in the dependent clause, generally precedes the time of the action expressed by the verb in the principal clause. The principal clause states the effect, and the subordinate clause states the cause. The cause naturally precedes its effect in time of occurrence.

2. The powder mill has been destroyed because I just heard a terrific noise this morning. (*Evidence*)

An *Adverb Clause of Evidence* is introduced by the conjunction *because* or by some equivalent; as, *for, since, as*. The noise might be evidence but could not be the cause of the explosion.

3. (a) We study that we may improve. (*Purpose*)

The connectives introducing clauses of purpose are usually, *that, in order that, so that, and lest (that not)*.

The improvement desired is to follow the study, therefore it cannot be cause. The purpose or aim of study is improvement.

(b) Pray lest ye enter into temptation. (Pray that ye enter not into temptation.)

4. If it rain to-morrow, the roads will be impassable. (*Condition*)

The notion of cause may be seen in the clause, "If it rain to-morrow," but that it is a condition and not a real cause is evident. Rain does not always produce impassable roads.

The usual conjunctions introducing clauses of condition are,—*except, if, in case that, on condition that, provided that, and unless.*

5. If the sun does shine, the river is freezing rapidly. (*Concession*)

That the adverbial clause here is not a condition necessary to the freezing of the river or favorable to such a result, is evident; but it is conceded as a fact that the sun does shine while the river freezes.

Clauses of Concession are usually introduced by the conjunction *although, notwithstanding, though, whether, and if (=even if).*

THE CLAUSE

Classified according to use.

Adjective	{	Restrictive
		Non-restrictive
Adverb	{	Time
		Place
		Manner
		Degree

	Cause	{	Real cause Condition Concession Evidence or Research Purpose
Noun		{	Subject Subjective Complement Object Complement Objective Complement Object of Preposition Appositive

VERB-FORMS PARTICIPLES

I

For convenience, the words we use in expressing thought are divided into eight classes called *Parts of Speech*. Each division is named in accordance with the offices its words perform in a sentence. As the same word may perform a different office, in different sentences, its classification changes with its change in office.

There are some words that might be classified as parts of speech, except for the double office they always perform. These words are *participles* and *infinitives*.

A **Participle** is a verb-form that retains the meaning of the verb from which it is derived, while it also performs the office of another part of speech, usually that of an adjective or a noun.

The participle is regularly formed by adding *ing* or *ed* to the verb; as, (*love*) *loving*, *loved*.

Some participles are not formed regularly; as, (*see*) *seeing*, *seen*; (*come*) *coming*, *come*; (*weave*) *weaving*, *woven*.

A participle may be compounded by using *being* or *having been* as a part of it; as, *being woven*; *having been woven*.

A participle may be used as a part of a verb-phrase. It is then preceded by *be*, *are*, *is*, *was*, *were*, *have*, *had*, *will be*, *shall be*, etc.

I am	} loved or loving	I have been	} loved or loving
He is		I had been	
We are		I shall be	
I was		I will be	
We were		I may be	

A participle forming a part of a verb-phrase is always preceded by a verb, as in the foregoing examples.

Write original sentences to illustrate each of the following uses of the participle.

The participle may be used as an adjective modifier; as,—

1. The soldiers returning were received with great rejoicing.

They welcomed the return of the army crowned with many victories.

The participle may be used as a subjective complement; as,—

2. The terrified leader stood riveted to the spot.

The participle may be used as an objective complement; as,—

3. I saw a balloon descending.

He owned himself defeated.

The participle introduced by a noun or a pronoun may be used in an absolute, or independent phrase; as,—

4. Darkness having obscured the landscape, we pitched our tents for the night.

The general having been lost, the regiment became demoralized.

Absolute, or independent phrases may usually be expanded into adverbial clauses of time or cause; as,—

1. The wind having ceased, we lowered the sail.

2. When the wind ceased, we lowered the sail.

Write two sentences containing absolute, or independent phrases that may be changed to adverbial clauses.

The participle may be the principal word in a phrase used as a subject or object complement; as,—

5. Your reciting that lesson so perfectly won the praise of your teacher.

He prevented my leaving home.

Words derived from verbs sometimes lose their verbal significance; as,—

Reading and writing are essential studies.

He exercised a forgiving disposition.

The weather was stinging cold.

The nouns *reading* and *writing*, the adjective *forgiving*, and the adverb *stinging* are all derived from verbs; but they have lost their verbal significance. When the verbal significance is lost, they may, as nouns, be limited by adjectives. Participles that have lost their verbal meanings are never followed by complements.

A participle limiting the application of a word to a particular thing is said to be *restrictive*. The participle may describe without restricting the application of a word.

The participle, with the words belonging to it, when used as an adjective modifier, is set off by the comma unless it is restrictive.

(1) That boy laughing at me is my brother. (restrictive)

(2) The children, laughing heartily, ran away. (nonrestrictive)

A restrictive modifier is one that is necessary to the meaning intended.

The participle phrase in (1) points out definitely the boy that is my brother. It restricts the assertion to that particular boy who is laughing at me.

The participle phrase *laughing heartily* in (2) does not definitely limit the children that ran away. The phrase merely adds another incident to the story. It is not necessary to the assertion "The children ran away."

Non restrictive words, phrases, and clauses may be omitted without affecting the meaning of the principal statement.

2

Participles, according to form, are either simple or compound.

Participles of the verb *write* are:—

Simple { writing written	Compound { being written having written having been writing having been written
-----------------------------	--

By its form, also, the participle represents the action as taking place in the present, in the past, or as completed or perfected.

Perfected or completed action is indicated by the helping words *being*, *having*, and *having been*, placed before a past participle.

Perfect progressive action is formed by placing *having been* before the present participle,—*having been writing*.

Present time: writing, being written.

Past time: written.

Perfected time: having written, having been written.

Name the verb-forms used as nouns or adjectives in the following sentences.

1. Listening to music is a charming diversion.
2. Walking fast frequently gives one an appetite.
3. Seeing a thing is believing it.
4. The English are fond of walking rapidly.
5. The farm house stood deserted.
6. He was seen advancing rapidly toward the ship.
7. They saw me studying my lesson.
8. He takes pleasure in learning the language.
9. I found him sleeping at his post.
10. Kittens enjoy playing with a ball.
11. She is winning in manner.
12. The cars having arrived, we chartered a coach.
13. True worth is in being, not seeming.
14. Receiving and secreting stolen goods is punishable by law.
15. His having aided you at the proper moment is the cause of your success.

16. The mountain streams went babbling by.

17. Having been promised wealth, they regretted having kept their farms so long, and were annoyed at being compelled to remain longer.

18. A murmuring brook ran through a forest of whispering pines.

19. The breaking of the dykes caused much damage.

Which verb-forms in the preceding examples are principal words used as subjects, objects, or attributes?

Which verb-forms are used as adjective phrases? as subjective complements? as objective complements?

Which verb-forms are used in verb phrases? in absolute, or independent phrases?

Which participles are compound? Which ones indicate present time? past time? perfect time? Which ones are transitive?

In which sentence is the participle used as a mere noun?

In what sentences are participle forms used as mere adjectives?

VERB-FORMS INFINITIVES

It has been stated that an infinitive is a verb-form that names the action or being in a general way; it does not assert as does the finite verb.

A *finite verb* may be changed in form to make it harmonize in sound and sense with its subject; it is limited to certain forms to make it "agree with its subject." Because of this limitation it is called *finite*. (*Finite* means *limited*). All predicate verbs are finite verbs; they assert of the subject, action, being, or state of being.

Observe the change in the form of the verb in the following sentences:—

1. The boy works.
2. The boys work.

In the first sentence, the subject, meaning one thing, requires the verb to end in *s*; in the second sentence, the subject, meaning more than one thing, does not allow the addition of *s* to the verb.

The infinitive does not assert, nor is its form changed to make it agree with the subject. Because it is not limited to certain forms, it is called *infinitive*. (*Infinitive* means *not limited*). Like verbs and participles it may be followed by complements and modified by adverbs.

The infinitive may be used as a noun, an adjective, or an adverb. With *to* expressed or understood, it is called an *Infinitive Phrase*.

Carefully observe the following examples, and write similar sentences of your own:—

1. The time *to go* has come. (Adjective)
2. I came *to aid* you. (Adverb)
3. *To progress* is the duty of all. (Noun, Subject)
4. The noblest vengeance is *to forgive*. (Noun, Subjective Complement)
5. He learned to wait. (Noun, Object Complement)
6. The king made the guard (to) wait. (Adj. Objective Complement)
7. It is sweet to live. (Explanatory Modifier)
8. I am about to leave you. (Principal term in prepositional phrase)
9. Silence, to quote the old proverb, is golden. (Infinitive phrase used independently)

From the foregoing examples it is seen that the

infinitive phrase may be used as an adjective or an adverb modifier; as subject, object, subjective, or objective complement; as an explanatory modifier; as, the principal term in a prepositional phrase, or as an independent phrase.

2

The preposition *to* of the infinitive phrase is usually omitted after the following:—

Bid, dare, let, make, feel, see, hear, need.

I let the birds go. I hear the bells ring.

When followed by an infinitive without *to*, *need* and *dare* are generally used instead of *needs* and *dares*.

He need not recite to-day.

He dare stay at home.

The preposition *to* of the infinitive is omitted after the following:—

May, can, must, might, could, etc.

I may go. I must go.

Ought retains the *to* after it; as,—

I ought to go.

The infinitive, together with its assumed subject, may be the object complement of a finite verb.

We know *the earth to be round*.

The infinitive, together with its assumed subject, may form the principal term in a phrase introduced by the preposition *for*.

For an egotist to boast is proverbial.

In this example the prepositional phrase is the subject of the sentence.

An infinitive phrase may be used independently; as,—

To speak plainly, you have some grievous faults.

Write sentences illustrating the various uses of the infinitives mentioned in this lesson.

As an adverb, the infinitive may express purpose, result, degree, or cause.

Note 1. To the Teacher. Various names, such as infinitive, gerund, and participle, have been given to verb-forms having the nature of a noun and assuming action or being instead of asserting it of anything. If preferred, the name *participle* may be limited to those verb-forms that have the nature of an adjective, and that assume action or being. The name *infinitive* may be given to those verb-forms that partake of the nature of both noun and verb.

Climbing steep mountains is a difficult task.

Not finding the guide, we returned home.

Note 2. According to Note (1), *climbing* in the first sentence, would be called an infinitive or a gerund; and *finding* in the second sentence, is a participle, by either plan.

3

Exercises

Mention the subject and the predicate in each of the following examples, and tell how the infinitives are used.

1. It is wise to recognise the truth.

Model: *It* (to recognise the truth) is the grammatical subject of the sentence; *is wise* is the simple predicate; *to recognise the truth* is an explanatory phrase modifier of *it*, and is used as a noun. *It* is used as a substitute for the real subject, to allow the real subject to follow the predicate. *To recognise* is an infinitive, having *truth* as its object complement.

2. Some people tell you that they dare not hope. It is more impious to despair.

3. Gold is to be found in Alaska. (*To be found* is a subjective complement used as an adjective.)
4. Alice has gone to visit her friend.
5. It is always safe to learn good lessons, even from our enemies.
6. Teach me to feel another's woe,
To hide the fault I see.
7. You have my permission to speak.
8. They are anxious to embark.
9. It is easy to sit in the sunshine
And to talk to the man in the shade;
It is easy to float in a well-trimmed boat
And point out the places to wade.
10. To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper light
To seek the beauteous eye of heaven to garnish,
Is wasteful and ridiculous excess.
11. He was forced to submit.
12. He forced him to submit.
13. Do not stop to look back.
14. We ran to rescue him.

To look and *to rescue* are adverbial infinitives of purpose. The infinitive of purpose is equivalent to a clause of purpose introduced by the conjunction *that*, *in order that*, or *so that*. All such infinitives may be expanded into equivalent clauses.

Do not stop that you may look back.

We ran in order that we might rescue them. (*In order that* may be considered as one word, a conjunction.)

15. Trying to do a good deed is doing a good deed.

The subject of this sentence is the participle phrase, *trying to do a good deed*, in which the infinitive phrase, *to do a good deed*, is object complement of the participle *trying*. The participle phrase, *doing a good deed*, is the subjective complement.

16. The applause of listening senates to command,
 The threats of pain and pleasure to despise,
 To scatter plenty o'er a smiling land,
 And read their history in a nation's eyes,
 Their lot forbade;

The *assumed subject* of the infinitive is the evident agent of the *action* or *being* named in the infinitive.

(*Them*, understood, is the assumed subject of the infinitives in example (16)).

17. Every object has several faces, so to speak.
 18. I am surprised to see you.
 19. It will serve to amuse the children.
 20. He was prompt to obey.
 21. To see is to believe.

Name the phrases in the foregoing sentences. Tell the part of speech for which each is used. Name the office of each infinitive. Name the parts of the infinitive phrases, and tell the office of each part. In which sentence does the infinitive assume the subject to be acting? to be acted upon? Which infinitives have object complements?

In the last four sentences, change the infinitives to participles and notice the effect.

In analyzing the following sentences observe:—

1. Whether the sentence is *simple, complex, or compound*, and why.
2. Whether it is *declarative, interrogative, imperative, or exclamatory*, and why.
3. Give the principal elements.
4. The subject and its modifiers.
5. The verb and its modifiers.
6. The object and its modifiers.
7. The analysis of phrases and clauses.
8. The pure connectives.
9. The independent elements.

Sentences for Analysis

1. I saw the oak *ruven by a thunderbolt*. (*Objective Comp.*)
2. Before us lay the lake glittering in the sun.
3. She thought the lesson was hard to learn.
4. She seems *to sleep*. (*Subjective Comp.*)
5. The deer, having seen me, tried to escape.
6. The man, being skilled in the business, was appointed.
7. Can one who has not suffered, sympathize with suffering?
8. Seeing the danger, I ran to shelter.
9. It is *easy to find fault*. (*Subjective Comp.*)
10. Ease and grace in writing are very valuable.
11. Do you know *who wrote the Declaration of Independence?* (*Object Comp.*)
12. Who reached the North Pole?
13. They named the song "*I love my Country*." (*Objective Comp.*)

CLASSIFICATION OF NOUNS

I

A **Proper Noun** is a name given to an individual person, place, or thing. (*Proper noun* means *one's own name*.)

Proper nouns include the following:—

1. Particular names of persons and of animals.
2. Geographical names given to towns, counties, states, rivers, mountains, etc.
3. Names of months and days of the week.
4. Names of planets, stars, constellations, etc.
5. Particular names of nations, ships, hotels, estates, etc.

Proper nouns (including all names of the Deity) and words derived from them, should begin with a capital letter.

A **Common Noun** is a name used to designate one or more of a class of objects; as, *man, men, tree*.

Such nouns as *music, telegraphy, architecture, oats, corn*, are common nouns. Each one forms a *class by itself* and there is but one thing denoted by this class name.

A division of some common nouns into collective and abstract nouns may be made.

A common noun that in the singular number denotes a collection of similar objects, is called a *collective noun*.

A **Collective Noun** is the name of a collection considered as one object; it is singular in form but plural in sense; as, *committee, crowd, pair, family, public, people, flock*.

There may be *twelve* persons on the *committee*. If we think of the committee as a *unit* we may say, "The committee *is* ready to report;" but, if we think of the *individuals* that compose the committee, we may say, "The committee *are* ready to report."

An **Abstract Noun** is the name of a single quality, action, or state of being considered apart from the object to which it belongs.

Abstract means *drawn from*. The following words are abstract nouns:—

Goodness, whiteness, sleep, wisdom, beauty, learning, childhood, etc.

Abstract nouns are formed, principally from nouns, adjectives, and verbs; as, *childhood*, *kingship*, *mastery*; *prudence*, *height*, *redness*; *action* (act), *service* (serve).

The names of the sciences and arts are abstract nouns.

Although the definition for common nouns applies more strictly to class names, it is made to apply also to material nouns, for material nouns apply to every particle of similar substance; as the name *clay* is common to all clay; and the names, *rock*, *rain*, *cloth* are common to all matter of their kind.

A **Material Noun** is the name of some kind of material substance; as, *water*, *clay*, *brass*, *wheat*, *acid*, *stone*.

Material nouns and abstract nouns are always singular except when different kinds of materials or qualities are referred to; as,—

Slate, slates; coal, coals; iron, irons. likeness, likenesses; ability, abilities.

Classify all nouns in the following exercises and give reasons for such classification.

1. Industry is the law of our being.
2. Eton College was founded by Henry VI.
3. Gay hope is theirs by fancy led.
4. In the days of youth, the multitude eagerly pursue pleasure as their chief good.
5. The committee was composed of men of uprightness.
6. To read well is an excellent accomplishment.
7. Greatness and goodness are not means, but ends.

The hills of New England—how proudly they rise,
In the wildness of grandeur, to blend with the skies!
With their fair azure outline, and tall ancient trees,
New England, my country, I love thee for these!

Write a list of twenty common nouns, containing five collective, five abstract, and five material nouns.

Classify the following nouns as common, collective, abstract, or material:—

silver	army	anger	sailor
wisdom	flour	boat	button
cotton	color	coin	stupidity
algebra	hunting	silver	herd

CLASSIFICATION OF PRONOUNS

I

Name and classify all the pronouns in the following sentences:—

1. Who brought this beautiful rose that I found on my desk?

2. He that deals honestly will be trusted.
3. You must not deceive yourself.
4. One should not be discourteous even to one's foes.
5. Either or both may be wrong.

Mention each pronoun used to denote a speaker; a person addressed; a person or thing spoken of. Which pronoun is used to ask a question? Which pronouns join adjective clauses to the words modified? Which pronoun denotes an indefinite object? Which pronouns have the value of both pronoun and adjective?

A pronoun that distinguishes the speaker, the person spoken to, or the person or thing spoken of, is called a **Personal Pronoun**; as,—

I, thou, you, it, he, she, we, they.

The compound personal pronouns are *myself*, *thyself*, *yourself*, *himself*, *herself*, and *itself*, and their plural forms.

A pronoun used in a question to denote the unknown or indefinite object about which the question is asked, is called an **Interrogative Pronoun**; as, *who*, *which*, *what*.

A pronoun used to join an adjective clause to the word which it modifies, or to introduce a noun clause is called a **Relative Pronoun**.

A relative pronoun usually relates or refers to some preceding word or words. (*Relate* and *refer* are derived from the Latin word *re-ferre*, to send or to carry back. The relative pronoun sends or carries the mind back to the element for which it stands.)

The simple relative pronouns are:—

Who, which, and that. (*Whose* and *whom* are forms of *who*.) (*What*=*that which* or *things which*.)

The word phrase or clause to which a pronoun relates is called an **Antecedent**.

The antecedent of a relative pronoun is often omitted. The omission of the antecedent is most common when the relative pronoun introduces a noun clause; as,—

Who does a good deed benefits himself.

The compound relative pronouns are,—*whoever*, or *whosoever*, *whomsoever*, *whichever*, or *whicheversoever*, *whatsoever*, or *whatsoever*.

An adjective used as a pronoun is called an **Adjective Pronoun**.

The most common adjective pronouns are:—

1. Indefinite: all, another, one, some, each, either, neither, few, many, etc.
2. Demonstrative (or Definite): this, that, these, those, former, latter, such, both.

Classify all pronouns in the following selections:—

Jack was kind to Jill. They both fell down when they went to fetch a pail of water for their mother. Neither had any thought of falling. Alas! poor Jack broke his crown.

Shakespeare said, "Who steals my purse steals trash."

Write sentences containing examples of personal, interrogative, relative, and adjective pronouns.

Repeat the noun, unless its antecedent is clearly understood; as,—

1. He could not help his friend over the wall because his *friend* was so awkward. (not *he*)

The relative *who* commonly represents persons; as,—

2. The man who is accustomed to reflect finds instruction in everything.

Which represents animals and things; as,—

3. The hills, which are on all sides, are centuries old.

4. I sold the horse to which you refer.

That represents persons, animals, and things; as,—

5. He that gathereth in the summer is a wise son.

6. I bought the dog that you wanted.

7. A house that is built on sand cannot stand.

What represents things only, and usually has no antecedent expressed; as,—

8. What one admires displeases another.

When a clause is nonrestrictive, *who* or *which* is usually preferred to *that*; but in a restrictive clause, *that* is preferred if it sounds well; as,—

9. Time, which is a precious gift, should not be wasted.

10. The task that you have to do is easy.

Use the same relative pronoun when there are several connected clauses relating to the same antecedent;—

We may see in this the reason why some men that reason aright, that love truth, that toil unceasingly, make no great advancement.

2

If a clause does not restrict the modified term or combine closely with it, it should be set off by the comma.

The adjective clause should be placed as near as possible to the word which the clause modifies.

A clause that does not restrict a modified term is used chiefly to express a description or statement not essential to the main clause. To test its importance read the sentence without it.

1. Our visit, which was pleasant, was soon ended.
2. Give me the book that lies on the table.

The clause in sentence (1) is nonrestrictive. It is not necessary to the main statement. The clause in sentence (2) is necessary (restrictive) to designate which book is meant.

Insert the proper relative pronoun and the comma where needed in the following exercises.

Tell the kinds of clauses; state whether they are restrictive or nonrestrictive.

If clauses were transposed in any of them, should the punctuation be changed? Show that to change the relative clause in any of the sentences, would change or destroy the intended meaning of the sentence.

Lord Byron, . . . was an English poet, died in Greece.

Daniel Webster wrote this extract, ... was printed in The North American Review.

This is not the man I thought he was.

He is a man influence was never doubted.

The air, . . . is composed of nitrogen and oxygen, is necessary to all animal and vegetable life.

This is not the book I asked for.

This is not the man for I inquired.

The lady and her dog just passed, walk here every day.

Transform each of the following pairs of sentences into a complex sentence, by making the second sentence of each pair a relative clause. Properly punctuate, and arrange the parts so that no doubt may arise as to the meaning intended.

1. I saw a cow in the street. She had no horns.
2. A man was lighting street lamps. He had a Roman nose.
3. A purse was picked up by a boy. It was made of leather.
4. A house was rented by a family. The house contained modern improvements.
5. We like to be with people. We know they love us.

3

The dependent clause introduced by a relative pronoun is generally called a *relative clause*.

When *whom*, *which*, and *that* would, if expressed, be object complements, they are frequently omitted. They should be supplied in analysis.

Supply the omitted relative pronouns in the following sentences, arrange in order, and analyze:—

I have much I wish to tell you.

This is the artist you admired.

Truth is the noblest thing a man may keep.

The man you saw is not the man I saw.

Read the relative clause in each of the following sentences; name the relative pronoun in each and tell its office in the sentence. Point out the indefinite adjective pronouns. Name the antecedent of each relative pronoun.

1. That is the man who gave me this book.
2. This is the tree which you planted.
3. The house which sheltered us was sold.
4. This is the dog that worried the cat.
5. Any pupil who will try, can improve.

Relative pronouns may be object complements of verbs; but, unlike all other object complements, they never follow the verb and its subject.

1. This is the book which you read to me.
2. Where is the book that I bought?
3. My friend whom you met yesterday is waiting for you.

Relative pronouns may also be the objects of prepositions.

1. This is the house of which we read
2. He is the one to whom I wrote.
3. This is the problem that I referred to.

Note. The natural position of the relative pronoun *that* precedes the preposition *to*. Every relative pronoun except *that* may be preceded by a preposition in phrase constructions.

The relative pronoun *what* is generally classed as a simple relative; but being equivalent to *that which*, or *those which*, it is sometimes called a double relative. We shall consider it with the compound relatives.

The word *what* is simple in form, but compound in meaning. It is peculiar in that it combines the office of a relative pronoun and that of its antecedent term of relation.

Analyze the following sentences. First, consider *what* as compound in meaning. Supply *that which* or *those which* in place of *what*. Also analyze, considering the clause introduced by *what* as a noun clause.

1. "I will take what you send," is equivalent to "I will take that which you send."

Note. In this expanded form *that* is the antecedent term of relation, modified by the adjective clause, "which you send." This clause is introduced by the relative pronoun *which*.

The relative *what* may precede its noun like an adjective; as,—

2. "What soldiers remained rallied around their fallen comrades."

This sentence is rearranged for analysis thus:—

Those soldiers (what that or who) remained rallied around their fallen comrades.

3. I do not know what that strange noise is. You must determine what it is.

INDEFINITE OR COMPOUND RELATIVE PRONOUNS

The indefinite or compound relative pronouns are the following:—

What, whatever, whoever, whichever, whatsoever, whosoever, whichsoever.

These pronouns differ from other relative pronouns; they have no antecedent expressed, because it is unknown or refers to an indefinite object or number of objects.

These pronouns comprehend within themselves both antecedent and relative; hence they may be called *Compound Relatives*.

1. I received what he sent. (What means that which or all things that)
2. Whatever is, is right. (Whatever means everything that)

3. Whoever came was welcomed. (*Whoever* means *any one who*)

4. Take whichever you find. (*Whichever* means *any one that*)

Instead of the compound relative in the following sentences, use a simple relative and supply an antecedent without changing the sense.

1. The stranger was ignorant of what had happened.
2. What gives him so much delight brings sorrow to his competitor.
3. Whoever said so is mistaken.
4. What costs little is too dear when it is of no use.
5. Whatever is worth doing at all is worth doing well.
6. I will take whichever you direct.
7. Whoever enters here leaves hope behind.
8. Whatever a man soweth, that shall he also reap.
9. Seize all supplies, whatever they are or to whomsoever they belong.
10. What God hath joined together, let no man put asunder.

As the indefinite antecedent of these compound relative pronouns is to be found in the compound itself, it may be logically concluded that the compound relative is found only in noun clauses.

It may be worth the time to discuss whether the clauses containing compound relatives should be considered as *noun clauses* or whether it is better to separate those relatives into two parts, one of which parts shall represent an *antecedent* and the other part shall be the relative introducing an *adjective clause*.

It would seem that little is to be gained by such separation, as the antecedent still remains *indefinite*.

It is suggested that the student, now understanding the construction, be at liberty to exercise his preference.

(1) What is one man's meat is another's poison.

This is a complex sentence, the subject of which is "What is one man's meat," a noun clause; the predicate of the sentence is, "is another's poison."

(2) What is one man's meat is another's poison.

(*That* is one man's meat *which* is another's poison)

This is a complex sentence, the principal clause of which is "That is one man's meat." *That* is the simple subject of the sentence, an adjective pronoun. *That* is modified by the subordinate adjective clause, "which is another's poison," introduced by the relative pronoun *which*. *What* is equivalent to *that which*.

The relative pronouns *who* and *which* frequently introduce noun clauses when they relate to indefinite or hidden antecedents.

1. Who builds his fortress on hope alone, builds for defeat.

2. Which he should have, and not which he desires, concerns my selection for him in all my guardian cares.

What, *whatever*, *whatsoever*, *whichever*, and *whichever* may be used as adjectives.

ADJECTIVES

I

The derivative adjectives in our language have come from many sources.

1. Many adjectives are derived from nouns by using a great variety of suffixes, such as, *ly, ful, ous, al, ic, able, y, ish, some, less, en, and ed*, forming such adjectives as *motherly, hopeful, mischievous, national, telegraphic, honorable, healthy, womanish, fearsome, fearless, golden, and tarred*.

2. Some adjectives are derived from other adjectives by the use of prefixes; as, *untruthful, unhappy, immodest, imperfect, inefficient, inactive*.

They are also formed by the suffixes *er* and *est*; as, *dear, dearer, dearest*.

3. Some adjectives are derived from verbs by adding the suffix *able*; as, *lovable, changeable, manageable*, etc.

There are also the regular *verbal* adjectives, the participles, which are treated in a class by themselves.

An adjective derived from a proper noun is called a **Proper Adjective**.

A proper adjective should begin with a capital letter.

English, French, German, Chinese, Turkish.

By combining two or more words in our language, compound adjectives are sometimes formed; as, *good-looking, hard-earned, full-fledged, new-born, knee-deep, new-fashioned, bright-eyed, never-ending, white-haired, four-footed*, etc.

2

Classification of Adjectives

A **Definitive Adjective** is one that limits the person or thing named without showing the kind or the quality.—*A, the, this, one, first*.

A **Descriptive Adjective** is one used to limit by showing the kind or quality of person or thing named.

Examples.—Sweet, round, hard, large, blue, red, old.

Definitive Adjectives include the following kinds:—

1. Articles: *a, an* (indefinite); *the* (definite)
2. Demonstratives: *this, these, that, etc.*
3. Distributives: *each, every, either, neither.*
4. Indefinites: *same, no, all, any, other.*
5. Numeral: *one, two, first, second, etc.*
6. Interrogatives: *what, which.*

Which and *what* used as adjectives, either in asking questions or in exclamations, are definitive adjectives.

1. Which claimant discovered the North Pole?
2. What line of latitude is the northern boundary of Montana?
3. What a wonderful piece of workmanship is man!

Use *an* before words beginning with a vowel sound, and *a* before words beginning with a consonant sound.

4. An honorable man, a horseman, an apple, such a one.

One has the sound of *won*, in which *w* is a consonant.

An is used before consonant *h* in words accented on the second syllable in words of more than two syllables; as, *an historian, an hypothesis.*

A or *an* limits a noun to one thing of a class.

The denotes one or more than one thing, and points out objects definitely.

Nouns used in the widest sense do not require *a, an, or the* to distinguish them; as, "Cleanliness is next to godliness."

Explain the difference in meaning of the following expressions:—

A red and a white plume were bought.

A red and white plume was bought.

The superintendent and the principal were delayed.

The superintendent and principal was delayed.

Name the kinds of adjectives in the following sentences:—

1. These dark blue violets are quite pretty.
2. Every person is the architect of his own fortune.
3. Two men of a trade seldom agree.
4. Some men are born to riches and greatness.
5. Which road shall we take?
6. American inventions are used the world over.

Which adjectives limit by describing, or qualifying, objects? Which adjectives define, or limit, objects without describing? Which adjective is derived from a proper noun?

Name those adjectives that may be expanded into phrases.

I

Comparison of Adjectives

Some subjects may be so alike in size, weight, form, color, and in all other attributes, that no comparison is possible, except to assert that one is *like* the other; but some objects may have a degree of quality or quantity greater or less than some other objects of the same or of different kind.

Three horses may be *dark*; one may be *darker* than another; the third may be the *darkest* of the three. All may be *valuable*; but one may be *less* valuable than another; and the third may be the *least* valuable of the three. To express different degrees of quality or quantity, it is necessary that our language admit of a means of comparison.

Comparison is a modification used to show variations of degree, generally of quality or quantity of the things compared.

Adjectives of one syllable and some adjectives of two syllables are commonly compared by adding *er* and *est* to the simplest form of the adjective. Some adjectives of two syllables, and all adjectives of more than two syllables, are usually compared by using the adverbs *more* and *most* or *less* and *least* with the simplest form of the adjective.

Examples:—Great, greater, greatest. Happy, more happy, most happy.

To express degree of diminution, *less* and *least* are used.

Examples:—Happy, less happy, least happy.

There are three degrees of comparison;—positive comparative, and superlative.

The **Positive Degree** is expressed by the simplest form of an adjective; as, *large, sweet, firm*.

The **Comparative Degree** is that form which expresses a greater or less degree of quality or quantity than the positive degree; as, *larger, sweeter, firmer; more beautiful, less dangerous, less hopeful*.

The **Superlative Degree** is that form which expresses the greatest or the least degree of the quality or quantity; as, *largest, most emphatic, least firm*.

Some adjectives lack the positive; as, *nether, nethermost*. Some adjectives lack the comparative; as, *top, topmost*.

The superlative is sometimes used when no comparison is intended:—

My dearest friend. The journey was most delightful.
The task was most tedious.

These superlatives may mean only, the friend is *very* dear; the journey was *very* delightful; the task was *very* tedious.

Note. Custom sometimes allows the use of degrees of comparison with adjectives that logically cannot be compared; as *straight, round, perfect*. By this license of expression *straighter* and *straightest* may mean more nearly straight and most nearly straight. As a rule this deviation should be avoided.

The comparative degree is used when *two objects* are compared, one of which has more or less of the quality or quantity compared than the other; the superlative degree is used when *three or more objects* are compared, one of which possesses the greatest or the least degree of the quality or quantity.

Some adjectives are compared irregularly; as *good, better, best, and little, less, least*.

Some adjectives do not admit of comparison: as *eternal, supreme, absolute, etc.*

Name other adjectives that do not admit of comparison.

2

Point out the adjectives in the following selections and tell the degree of comparison of each:—

“White is the snow, but whiter still
The bloodroot on the lonely hill;
O whitest flower of simplest mold,
With golden disk of brightest gold!”

Dear though the shadowy maple be,
And dearer still the whispering pine,
Dearest yon russet laden tree,
Browned by the heavy-rubbing kine.

—*Oliver Wendell Holmes.*

Although one of the smallest in numbers, the arum family comprises some of the most interesting flowers.

The rose is fairest when 'tis budding new,
And hope is brightest when it dawns from fears;
The rose is sweetest wash'd with morning dew,
And love is loveliest when embalmed in tears.

—Sir Walter Scott.

Comparison may result in a declaration of equality of attributes, in which a helping adverbial clause is introduced by the conjunction *as*; it may result in a declaration of inequality in which a helping adverbial clause is introduced by the conjunction *than*.

1. Wool is white as snow (is white).
2. Wool is whiter than hemp (is white).

Note. To understand the composition and analysis of the adverbial clause, the part omitted should be supplied, in thought.

The equality of attributes compared may be denied by the introduction of *not* or *neither* followed by *so* and a helping adverbial clause introduced by the conjunction *as* or *than*.

1. Wool is not so white as snow (is white).
2. Hemp is neither so white as wool (is white) nor so useful.
3. He was neither wiser nor better than his brother.

Write three sentences declaring equality, each containing an adverbial clause introduced by the conjunction *as*.

Write three sentences declaring inequality, each containing an adverbial clause introduced by the conjunction *than*.

Write three sentences each denying equality of attributes, by introducing *not so* or *neither so*, followed by an adverbial clause introduced by the conjunction *as*.

Write three sentences denying equality in comparison, by introducing *neither* and *nor* followed by an adverbial clause introduced by *than*.

Write a statement using *nor* after *neither*, in a statement denying equality of degree.

Write a statement using *so* after *not* in denying equality.

Show that all your examples thus far given are complex sentences. Mention the parts which in ordinary speech are usually understood.

Write three sentences each containing an adjective in the superlative degree followed by a phrase introduced by *of*. Are your three sentences simple or complex?

In statements denying equality of degree, *nor* (not *or*) is required after *neither*; *so*, (not *as*) is required after *not*.

After the adjective in the comparative degree, in a clause either affirming or denying inequality, *than* always introduces an adverbial clause which contains the *positive degree usually understood*.

1. Cæsar was not a better soldier than Cassius (was good).
2. The days in summer are longer than the days in winter (are long).

Note. Words in parentheses are understood.

3

After the superlative degree, we usually expect a phrase introduced by *of*. The principal word in such a phrase names the class which includes the objects compared.

1. Brutus was the noblest Roman of them all.
2. Minneapolis is the largest of Minnesota cities.

Note. *Among, in, within*, or some other inclusive preposition may be used instead of *of*, after the superlative degree. "He was the richest man in the city." He was the most distinguished among the pioneers.

Examine the following sentences, and explain fully the meaning of the comparisons, and give the reason for the different constructions in declaring and denying likeness and unlikeness, equality and inequality:—

1. How much larger than St. Louis is Chicago?
2. An ignorant rich man may be less esteemed than a wise poor man.
3. The richest treasure mortal times afford, is spotless reputation.
4. Sound moves rapidly, but light moves more rapidly.
5. The least duty is more important than the greatest transient pleasure.
6. He was not so wise as his master (was wise), nor was he wiser than his eldest brother, who had little opportunity to read, less to study, and least for obtaining instruction.
7. The most dangerous of all mental habits is carelessness; it leads from bad to worse conditions, and further and still further from usefulness and happiness, until the slightest thought of duty is akin to acutest pain.

When *not* has the meaning of *neither*, it also anticipates *nor* as the conjunction which is to introduce the correlative term of comparison; as,—

He would not go, nor would he allow me to remain.

(The force of the negative *not* is expended in the first clause; *nor* is needed to make the second clause negative.)

When an adverb or a conjunction leads the reader to expect or anticipate a following conjunction, the two associated terms are called correlative words or *correlative conjunctions*; as,—

neither, nor; either, or; so, as; so, that, etc.

The comparative degree is generally followed by *than*. Write a sentence to illustrate this rule.

In stating a comparison, avoid comparing a thing with itself, except under modified conditions.

Why is the following sentence incorrect?

1. Milwaukee is larger than any city in Wisconsin.

Why is the following sentence correct?

2. James is better to-day than he was yesterday.

In using the superlative degree be careful to make the term introduced by *of* include the former term of comparison.

Why is the following sentence incorrect?

3. London is the best known and the largest of all other European cities.

Write sentences observing the above cautions.

Note 1. Do not use a correlative conjunction if a single conjunction will fully express the connection.

As is the correlative of *so* in expression of inequality;—

New Jersey is not so large as Michigan.

Write two similar sentences.

Than is the correlative of *else*, *other*, *otherwise*, and of any comparative word; as,—

1. He gave nothing else than the land.
2. There were none other than himself at home.
3. He could not do otherwise than advance.
4. He did better than we expected.

Write three similar sentences.

Like must never be used as a conjunction instead of *as* or *as if*; as,—

It seemed as if (not *like*) I should fall.

4

Comparison is a modification that belongs to most descriptive adjectives; but the pupil has observed that some descriptive adjectives do not, except by license, admit of comparison.

Only a few definitive adjectives admit of comparison. The important exceptions are *few*, *many*, and *much*.

Words ending in *e* drop this *e* before the inflectional endings *er* and *est*; as, *brave*, *brav(er)*, *brav(est)*.

Words ending with *y* after a consonant substitute *i* before the inflectional endings, as, *lively*, *livelier*, *liveliest*.

In monosyllables and words accented on the last syllable, a final consonant after a single vowel is doubled before a suffix beginning with a vowel; as, *hot*, *hotter*, *hottest*.

Regular Comparison

Positive	Comparative	Superlative
tall	taller	tallest
brave	braver	bravest
lively	livelier	liveliest

Positive	Comparative	Superlative
brave	more brave	most brave
courageous	more courageous	most courageous
intelligent	more intelligent	most intelligent

The comparison that shows a less or least degree of the modification, as shown by the adjective or adverb in its ordinary form, is called **Diminutive Comparison**.

Positive	Comparative	Superlative
rich	less rich	least rich
studious	less studious	least studious
swift	less swift	least swift

5

Some adjectives and adverbs are irregular in their comparison.

Irregular Comparison of Adjectives

<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>	<i>Pos.</i>	<i>Comp.</i>	<i>Superlative.</i>
(Aft),	after,	aftmost <i>or</i>	Little,	less,	least.
"	after,	aftermost.	Little,	lesser,	least.
Bad,	worse,	worst.	Many,	more,	most.
Evil,	worse,	worst.	Much,	more,	most.
Ill,	worse,	worst.	Near,	nearer,	nearest.
Far,	farther,	farthest.	Near,	nearer,	next.
Far,	farther,	farthermost.	Old,	older,	oldest.
Fore,	former,	foremost.	Old,	elder,	eldest.
Fore,	foremost,	first.	(Out),	.....	outmost.
(Forth),	further,	furthest.	"	outer,	outermost.
"	further	furthermost.	"	utter,	utmost.
Good,	better,	best.	"	utter,	uttermost.
Hind,	hinder,	hindmost.	.....	under,	undermost.
Hind,	hinder,	hindermost.	(Up),	upper,	upmost.
(In),	inner,	inmost.	"	upper,	uppermost.
"	inner,	innermost.	Top,	.....	topmost.
Late,	later <i>or</i>	latest.			
"	latter,	last.			

The words inclosed in curves are adverbs—the adjective following having no positive form.

Far is usually an adverb.

Less is the comparative of *little* not of *few*.

Use *little* for quantity and size; *few* for number.

Say "there were fewer than fifty pupils," rather than "less than fifty."

Further and *furthest* are originally from the adverb *forth*. They are now also recognised as comparative and superlative degrees of *far*.

Farther and *farthest* are used as adjectives, to express distance of space or of time. *Further* and *furthest* are used more in the sense of *additional*.

Between these two sets as they now stand there is slight distinction, and about them there is much dispute; even lexicographers afford the anxious inquirer little satisfaction.

1. Jupiter is farther from the sun than the earth.
2. The poles are points on the earth's surface farthest from the equator.
3. There will be no further argument.

Never use *most* for the adverbs *almost* and *nearly*.

Do not use the adjective *good* for the adverb *well*.

It is almost or nearly a year.

1. We are almost (not most) there.
2. He is looking well.
3. He writes well (not good).

6

Note. Whether the additional syllables *er* and *est* or *more* and *most* shall be used in expressing the comparative and superlative degrees, is a question of judgment. That form which is most agreeable to the

ear and which is most easily pronounced is preferred. (It is plainly not agreeable to the ear to hear such words as "beautifuler" or "virtuousest".)

Write sentences using the following words in the comparative and the superlative degrees: *brave, enterprising, rapid, quaint*.

Name ten adjectives that do not admit of comparison. Why do they not admit of comparison?

Compare all words subject to comparison in the following selection and parse the adjectives in the last stanza.

Such beautiful, beautiful hands!
They're neither white nor small;
And you, I know, would scarcely think
That they were fair at all.
I've looked on hands whose form and hue
A sculptor's dream might be;
Yet are those wrinkled, aged hands
Most beautiful to me.

Such beautiful, beautiful hands!
Though heart were weary and sad,
These patient hands kept toiling on
That the children might be glad.
I always weep as, looking back
To childhood's distant day,
I think how those hands rested not
When mine were at their play.

—*Ellen M. H. Gates.*

An adjective is parsed by giving its classification, its inflection if it admits of comparison, and by pointing out its use in the sentence.

Beautiful is a descriptive adjective used to limit or modify the noun *hands*. It is of the positive degree.

Compared: *beautiful, more beautiful, most beautiful*.

Such is a definitive adjective, used here as an adverb to intensify or emphasize the expression, "beautiful hands." (See Dictionary) It can not be compared.

Such is often used as an equivalent of *so*. *Such*, used as an adverb, precedes the adjective and its noun, while *so* usually precedes only the adjective.

This use of *such* is too well established to quarrel with it.

1. Meekness... which gained him such universal popularity.—*Irving*.

2. Such a glittering appearance.—*Hawthorne*.

So could not take the place of *such* in this last expression. "Such a glittering appearance" would become, by exchanging *such* for *so*,—"So glittering an appearance," or "An appearance so glittering."

ADVERBS

Derivation

The simple adverb, like the simple adjective, is one whose root cannot be traced to a simpler form in the English language.

Most adverbs formed from adjectives take the suffix *ly*, which means *like*; as,—*kindly, hopefully, sweetly, tearfully*.

Some adverbs come from nouns and adjectives by merely prefixing *a* in the sense of *on*; as, *aboard, afoot, aside*, etc.

A few adverbs are formed from adjectives and nouns by adding the suffix *wise*; as, *crosswise, lengthwise*, etc.

Many adverbs of direction are formed from other

adverbs and from nouns by adding the suffix *ward*, as,—
upward, afterward, backward, homeward, and
shoreward.

There is also a list formed with *be* in the sense of the preposition *by*; as,—

beside, before, behind, between, beyond, etc.

The adverb *no* is an abbreviation of *not*; the adjective *no* is an abbreviation of *none*. *No* and *yes* in answer to questions are sometimes called independent adverbs, and sometimes they are called sentence-words as they represent complete sentences.

Composition of Adverbs

Compound Adverbs consist of combinations of words which by common usage have grown together; as, *somehow, sometimes, forever, forward, henceforward, overhead, overtime, overland, indeed, herein, where-with, etc.*

Comparison of Adverbs

Many adverbs, like adjectives, may be made to express positive, comparative, and superlative degrees of meaning, by the same inflection or modification used in comparison of adjectives; as,—

truly, more truly; faithfully, more faithfully,
most faithfully; pleasantly, more pleasantly, most
pleasantly.

The following adjectives are used as adverbs without change of form in the comparative and superlative degrees:—

better, best; worse, worst; faster, fastest.

The student will recognise other adjectives and adverbs that are alike in form.

A few adverbs have regular comparisons.

Positive	Comparative	Superlative
soon	sooner	soonest
late	later	latest
early	earlier	earliest

Some adverbs like adjectives, are compared irregularly.

Positive	Comparative	Superlative
well	better	best
badly	worse	worst
ill	"	"
little	less	least
much	more	most
far	farther	farthest
forth	further	furthest

Subordinate Correlatives

The clause introduced by the subordinate correlative is generally used to complete the idea of comparison.

The first word of the pair of correlative terms is often an adjective or an adverb in the comparative degree. The second word is a conjunction introducing the clause that makes the comparison definite.

Examples.—

1. The tree has more blossoms than it had yesterday.
2. The train came sooner than it was announced.

The subordinate correlative conjunctions are used also to introduce clauses indicating time, place, degree,

manner, condition, etc. In such constructions, one part of the correlatives is an adverb in the principal clause and the other part is a conjunction introducing an *adverb* clause.

Examples.—

1. The tree is so old *that* it bears no fruit.
2. *Though* he slay me, yet I will trust him.
3. He has gone as far *as* he can go.

GENDER

I

Gender is a modification of words to denote sex.

The word gender comes into our language from the Latin word *genus*, meaning *kind* or *sort*. *Gender* must be carefully distinguished from *sex*. *Gender* is applied to *words*; *Sex* to all *organisms* regarded as either male or female.

In the English language, *gender* is a grammatical distinction made known by different words, by modifying words, or by inflection.

1. Different words: man, woman, girl, boy; he, she, it.
2. Modifying words: man-child, he-goat, male descendants, female relation.
3. Inflection: actor, actress; tiger, tigress; hero, heroine; bridegroom, bride.
4. Titles: Miss Schell, Mr. Jones, etc.

Gender in English grammar applies only to nouns and pronouns.

1. Names of males and pronouns representing their names are of the *Masculine* gender.

2. Names of females and the pronouns representing their names are of the *Feminine* gender.

3. Names of things without sex and the pronouns representing them are said to be of the *Neuter* gender. Neuter is from the Latin word *ne-uter*, which means *neither*.

4. Names that do not indicate sex, but may apply to either males or females, are said to be of the *Common* gender, or *Indeterminate* gender.

Examples.—

1. Bachelor, king, lion, landlord, actor, executor, he, are of the masculine gender.

2. Mary, mother, hostess, lioness, maid-servant, she, are of the feminine gender.

3. Mountains, roadway, dollar, tree, pen, it, are of the neuter (neither) gender.

4. Person, parent, child, fish, pupil, playmate, they, are of the common, or indeterminate gender.

Nouns of the masculine or feminine gender, often refer to both sexes.

1. The horse is a noble animal; a faithful servant.

2. Shall we have a goose for dinner?

3. The eagle has his abode in high places.

In speaking of persons in a general way, nouns and pronouns of the masculine gender are most frequently used.

1. Man is mortal.

2. Every person prefers his own happiness.

Young children, and animals whose sex is unknown, are often mentioned with no regard to sex:—

1. The infant wept for its mother.

2. The squirrel ran; it saw the cat.

3. The cat is cruel to its enemy.

Inanimate objects are, through personification, often referred to by masculine or feminine pronouns, just as if they represented sex.

The sun rose in his glory.

Doth not wisdom cry, and understanding put forth
her voice?

“Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth.”

Note. The student should notice that personified terms do not all begin with a capital letter.

In the personification of inanimate things (things that have no life), the masculine pronouns are commonly used when the objects which they represent are considered as possessing the sterner attributes of the male sex; such as, *death, war, time, winter, sun, heroism, violence*; but those considered as possessing the milder attributes are more frequently referred to by pronouns of the feminine gender; as, *hope, peace, summer, moon, pity, wisdom, love*.

2

Note. The gender of the noun itself is not established by the pronoun that stands for it, for the pronoun often indicates a gender not in accord with the noun itself. We may understand from the pronoun that the male or female sex is applied in thought; but gender belongs to the word, and its gender form should be discovered as heretofore explained. We are simply to understand that the pronoun does not always agree with its noun in gender.

The child loves his mother. The child cries for its rattle.

The child reached out her arms for the moon.

The word *child* can hardly have a different gender in each of these sentences.

The pronoun *it* is often used in inquiry about something unknown; and the answer, if indefinite, may repeat the pronoun *it*, thus:—

“Who is it?” “I took it to be Charles.” “I took it to be him.” “Who is at the door?” “It is I.” “Will you come in?”

When the answer makes the classification no longer a matter of doubt, the gender of the pronoun is changed to agree with the information:—

Who is at the door? It is Charles. Will he come in?
It is Mary. Invite her in.

Who is at the door? It is a cat. Let it come in.

Who is used, assuming a person is at the door. When it is found to be a cat, the interrogative *who* will no longer be used to represent it.

From this explanation, we discover the reason for the use of *it* in such sentences; as, “It is I; It is you; It is he; It is she; It is they; and It is it,” in reply to such questions as, “Is that my pencil? It is (it); Is that the robin? It is (it).” All of these statements are assertions or explanations about some person or thing regarding which a doubt was supposed to exist.

The idiomatic use of the pronoun *it* for the real subject is very common in our language, to allow the real subject to follow the verb, or the verb and its complements. This use is especially common when the real subject is a phrase or a clause:—

1. It makes me indignant to see the workmen abused.
2. It is vile to betray a trust.
3. It was reported that you had won the prize.

It is also used as a substitute for a phrase or clause:—

For a sentinel to desert his post is one of the gravest offenses. It is often punished by death. I said he was a soldier. I would not repeat it now.

It is also used as an *impersonal* subject or complement:—

It rains, it blows, and it freezes.

Come and trip it on the green.

I do not look at it that way.

Remember that the pronoun, which in ordinary expression agrees in gender with its antecedent noun, may not acquire its gender from its antecedent noun, in figurative or idiomatic use.

Name the gender of the nouns and pronouns in the following examples and give the reason for such classification:—

The sun sends his fierce shafts on hill and vale, and the tender plants and baby streams wither away and die.

The baby smiled and recognised its mother's voice.

The snail carries its house on its back.

It is a butterfly; don't kill it.

The red rose uttered a plaintive sigh and dropped her petals.

The lion is the king of beasts.

The tiger sprang from her lair.

Define the following words and use them in original sentences. Have regard for their meaning as used in the preceding lessons.

neuter	endowed	classification
dignified	lair	terminology
plaintive	application	preceptor
indifferently	characteristics	indeterminate

Review

- What is meant by inflection in grammar?
- In how many ways may a word be inflected?
- Why are nouns inflected?
- Why are adjectives and adverbs inflected?
- What is declension?
- What is comparison?
- Does the inflection of a word change its part of speech?
- What is derivation?
- What is meant by the composition of words?
- Why is the hyphen omitted from some compound words?
- What pronouns have the same form for both singular and plural number?
- There are how many inflections of words?
- In how many ways is the plural of nouns formed?
- What is gender?
- Are the words *gender* and *sex* synonymous?
- The gender of words is distinguished in how many ways?

3

Correlated means mutually or closely related. One correlative term should suggest another.

Correlated or *correlative* words are those which stand in such relation that they may be used in pairs, or thought of as such:—

either—or; both—and (correlative conjunctions);
 former—latter (correlative adjectives); father—
 mother; father—son; king—queen (correlative
 nouns).

Nouns that denote correlative objects of the two sexes are called *gender nouns*.

Correlative gender nouns may be expressed by

different words; as, *uncle, aunt*; by different terminations; as, *hero, heroine; Henry, Henrietta; testator, testatrix*; by compounding with nouns of common or neuter gender; as, *milkman, milkmaid; man-servant, maid-servant*.

Give the correlative masculine or feminine of each of the following nouns:—

bachelor	queen	lord	actor	shepherd	prophet
tailoress	niece	heiress	tiger	count	Jew
priestess	goose	host	baron	monk	czar

Write a list of fifteen pairs from the following gender words that are correlated. Define the words.

preceptor	duke	testator	abbess	sister
hero	lass	ambassador	lad	earl
don	abbot	duchess	donna	roe
beau	monk	heroine	preceptress	countess
Charles	brother	nun	ambadress	czarina
hart	czar	testatrix	belle	Charlotte

How many and what new words have you added to your vocabulary, from the study of this lesson on *gender*?

Write sentences in which the following nouns shall be personified by means of masculine pronouns.

oak	north-wind	mountain	sun
war	elephant	ocean	river

Write sentences in which the following nouns shall be personified by means of feminine pronouns.

panther	moon	America	night
morning-glory	spring	Rome	pity

Avoid changing the gender of the pronouns when referring to the same antecedent:—

"The oak spread his branches against the storms; and sacrificed his leaves to the first assault of winter."

A collective noun is represented by a neuter pronoun when the collection of objects is considered as a unit:—

"The Assembly adopted new rules for its government."

"The Army continued its march at daylight."

When the objects are considered separately, the sex of the individuals controls the gender of the representative pronoun:—

"The school asked that they might have a holiday."
(*Common gender*)

"The committee were dismissed, and each one took his hat and left."

"The committee were called, and each one made her individual report."

PERSON

Form sentences by joining words to each of the words in the following list. Use some of the nouns independently by address, some of them in imperative sentences, and some as merely spoken of.

John	boy	brother	Henry	friend
Paul	man	soldier	cousin	Clara
They	I	teachers	uncle	piano
We	us	them	you	she

In the sentences you have formed, point out each word denoting a speaker a person or thing spoken of, a person or thing spoken to.

Person is a property of nouns and pronouns, that denotes the speaker, the one spoken to, or the one spoken of.

A noun or a pronoun used to denote the speaker is in the *first* person.

A noun or pronoun used to denote the person or persons spoken to is in the *second* person.

A noun or a pronoun used to denote the person or thing spoken of is in the *third* person.

When nouns or pronouns are used to identify the speaker, they are said to be in the first person; when they identify the person spoken to, they are said to be in the second person; as, "I, John, saw these things." "Mary, you may analyze the first sentence." Nouns in the second person are explanatory of the pronoun *thou*, *ye*, *you* (expressed or understood), or *thee*.

Nouns do not change their form to denote person. Most nouns are in the third person. Why is this true?

Number

I

Most nouns and pronouns show by their form or meaning whether they denote one thing or more than one.

The modification made by a change in the form of words to denote gender, person, number, and case is called **Inflection**.

These distinctions are often without inflection, yet the exception does not change the rule. The exceptions are readily perceived.

Number is that form of nouns and pronouns that denotes one or more than one.

Number also influences the forms of verbs that suggest relation to subjects that mean one or more than one; as, *Time changes. Times change.*

There are two numbers, called *Singular* and *Plural*.

A noun or a pronoun denoting a single object is in the *singular* number.

A noun or a pronoun denoting more than one object is in the *plural* number.

How Nouns form their Plural

A noun regularly forms its plural by adding *s* to the singular:—

Bird, birds; tree, trees; swords, words.

A noun ending with *ch*, *s*, *sh*, *x*, or *z* forms its plural by adding the syllable *es* to the singular:—

Church, churches; gas, gases; glass, glasses; rush, rushes; fox, foxes; topaz, topazes.

The following nouns ending with *o* form the plural by adding *es*, but this *es* does not increase the number of syllables:—

Buffalo, calico, cargo, echo, flamingo, grotto, mulatto, negro, potato, tomato, torpedo, volcano.

Other nouns ending with *o* are regular.

A noun ending with *y* preceded by a consonant forms its plural by changing *y* to *i* and adding *es*:—

Army, armies; fly, flies; lady, ladies.

Nouns ending with *y* preceded by a vowel form the plural regularly:—

Alley, alleys; boy, boys; key, keys; money, moneys.

The following nouns ending with *f* form the plural by substituting *v* for *f* and adding *es*:—

Beef, beeves; calf, calves; elf, elves; half, halves;
loaf, loaves; leaf, leaves; shelf, shelves; self,
selves; thief, thieves; wolf, wolves; wharf,
wharves (also wharfs).

Three nouns in *fe* substitute *v* for *f*:—

Knife, knives; life, lives; wife, wives.

Nouns in *ff* are regular, except *staff*, which has *stuffs* and *staves*. Other nouns in *f* and *fe* form their plural regularly.

2

The plural of some nouns is formed:—

1. By an internal change of letters in the root word and the addition of *es*; as, *beef, beeves; calf, calves; knife, knives; sky, skies*.
2. By adding *en* or *ren*; as, *ox, oxen; child, children*.
3. Some nouns have the same form for both singular and plural; as, *deer, sheep, swine*.
4. Other formations will be mentioned later.

Some nouns have two plural forms with different meanings:—

Brother, brothers (of the same family), brethren (of the same society); pennies (individual coins), pence, (a sum).

Some nouns change the root vowel to form the plural:—

Man, men; woman, women; foot, feet; goose, geese;
mouse, mice; tooth, teeth.

Letters, marks, and figures form the plural by adding an apostrophe and *s*.

P's and q's; s's and x's; 5's and 6's.

With compound words, the principal part, which is usually the last, receives the plural ending.

Bookbinder, bookbinders; railroad, railroads.

In a few cases the principal part of the compound word stands first and receives the ending.

Brother-in-law, brothers-in-law; court-martial, courts-martial; knight-errant, knights-errant.

In some words both parts are made plural.

Man-servant, men-servants; woman servant, women-servants; knight-templar, knights-templars.

A noun denoting a collection requires a verb in the plural when the individuals in the collection are considered. The singular should be used when the collection is considered as a whole.

The people were of different opinions.

The class was called to recite.

The firm have different views.

The firm has an excellent standing.

A collective noun, which is the name of a number of things taken together, is singular in form, but may be singular or plural in sense; as, *crew*, *flock*, *herd*, *senate*, *people*.

Abstract nouns cannot be used in the plural.

Wisdom, *manhood*, *patriotism*, cannot be pluralized.

When abstract nouns like *beauty*, *truth*, *kindness*, etc., are pluralized they cease to be abstract nouns and become common nouns.

The names of materials and diseases are used only in the singular. The change to the plural form of some material nouns results in change of meaning.

3

Use each of the following words as a subject in sentences. Let your sentences represent the different kinds of sentences, with respect to their form and use. Let some of these subjects be personified and followed by representative pronouns.

flocks	sun	children	deer	sky
world	hill	meadow	trees	dog
shades	fish	bushes	rock	star
winds	pen	forests	what	deer
I	you	he	we	they

Mention each noun and pronoun in the foregoing list that denotes a single object, and tell how it is changed to mean more than one object.

Mention each noun or pronoun that denotes more than one object, and change it to a word meaning but one object, and give the reason for the changes.

Each of the words *who*, *which*, and *what* has the same form whether it refers to one or more than one. They therefore are not inflected to show number; and whether they mean one or more than one is determined from the words which they represent, or from the meaning of the sentence in which they are used.

These are they who deserve reward.

This is he who deserves reward.

The apple which you see is like the apples which I sold.

Make a list of thirty words in the singular number that will exemplify, when pluralized, all the rules and cautions given in this lesson. Spell them in the class in the singular and plural forms, and give the rules for the pluralization.

This exercise will be beneficial and not easily forgotten.

CASE

I

Examine the following sentences:—

1. O sunbeam! thou art a joy to all men.
2. The sunbeam, the world's most precious gift, bears hope unto land and sea.
3. The depths of the forest are gladdened by the sunlight.
4. Ocean smiles when the beams of the sun touch its billows.
5. Every day the sun sends forth his rays to bless and cheer the earth.
6. The Romans made their prisoners of war, slaves.

Point out each word used as a subject; as a subjective complement; as a possessive modifier; as an explanatory modifier; as an object complement; as objective complement. Which noun is independent by address? Which noun is used as an adverbial modifier? Which nouns are objects of relation in prepositional phrases?

Case is a change in form or use of nouns and pronouns to express their relation to other words.

There are three cases, the *nominative*, the *possessive*, and the *objective*.

A noun or a pronoun is in the nominative case when it is used as,—

Subject of a sentence,
 Subjective complement,
 Independent by address, or by exclamation,
 When it is used absolutely, or chief word in an
 absolute phrase.

Examples.—

1. Absence of occupation is not rest.
2. Poet, I come to touch thy lance with mine.
3. Sir Olaf, he rideth over the plain.
4. The work being finished, we may now play.

A noun or a pronoun is in the possessive case when it is used as a possessive modifier:—

1. Every man's task is his life-preserver.

A noun or a pronoun is in the objective case when it is used as the object of a verb or of a preposition; or as an adverbial modifier; or when, in a predicate, it is used as an *objective complement*:—

1. Set a high price on your leisure moments.
2. Serpents cast their skins once a year.
3. Last night the moon had a golden ring.
4. They made him a leader.

A noun used to explain another noun and denoting the same person or thing is called an **Appositive**:—

The harp, his sole remaining joy,
 Was carried by an orphan boy.

—*Sir Walter Scott.*

Our voices took a dreary tone,
 An echo of the dungeon stone.

—*George Gordon Byron.*

All nouns used as adverb modifiers, are in the objective case. These nouns *take the place of adverbial phrases* and are hence adverbs in office.

Nouns used as adverbs denote *time, distance, measure, price, direction*, etc.

The name of the person or thing *to whom* or *for whom* the act expressed by the predicate verb is directed, is often called an *indirect object*. Indirect objects *precede* the object complement and are used *without a preposition*. If the preposition is supplied, the resultant phrase *follows* the object complement and becomes an adverbial phrase.

1. The teacher gave *Mary* a book.
2. The teacher gave a book *to Mary*.

In example (1), *Mary* is an *indirect object* used as *adverb modifier*. In example (2) *to Mary* is an *adverbial phrase*.

2

How Nouns Form the Possessive

A noun in the singular number regularly forms its possessive case by adding an apostrophe and s ('s) to the nominative form.

Man, man's; boy, boy's; teacher, teacher's.

Note. *Apostrophe* is a Greek word meaning "A turning away." In grammar it means the turning away, or omission, of a letter or letters from a word. The sign (') takes the place generally of *e* or *i* in *es* or *is* endings of Old English to show possession.

"The kynges crowne." "The knightis tale."—*Chaucer*.

The addition of the possessive sign to a noun ending with the sound *ch, j, sh, s*, or *z*, increases the number of syllables:—

Church, church's; George, George's; fish, fish's;
horse, horse's; James, James's.

A plural noun ending with *s* forms its possessive by adding the apostrophe alone:—

Armies, armies'; farmers, farmers'.

A noun in the plural not ending with *s*, forms its possessive case in the same manner as a noun in the singular:—

Men, men's; children, children's.

Sometimes to avoid a disagreeable succession of hissing sounds, a singular noun ending with an *s* sound, forms its possessive case like plurals in *s*, by adding only the apostrophe:—

Conscience' sake; goodness' sake.

But the *s* is retained and pronounced as a separate syllable *es*, when the syllable is needed to identify the words as possessives:—

James's sister. Prince's estate. Princess's estate.
(When there is a doubt, it is better to add the *s*, *Charles's hat*. *Dr. Ross's office*.)

When two or more nouns denote joint possession, the possessive sign is used only with the last:—

Smith and Clark's store.

When two or more nouns show separate possession of like things, each noun is followed by the possessive sign:—

Webster's and Walker's Dictionaries.

When a noun is followed by its appositive, the apostrophe is added to the appositive. If there are several appositives, add the sign to the chief appositive:—

"This is Smith, the Attorney's home."

When the word is alike in both numbers, the apostrophe—for the sake of distinction—may precede the *s* in the singular, and follow it in the plural; as, "The sheep's pasture." "The sheeps' pasture."

The possessive sign always follows the form of the nominative, whether the nominative be simple or compound in form:—

Singular		Plural	
Nom.	Pos.	Nom.	Pos.
boy	boy's	boys	boys'
mouse	mouse's	mice	mice's
son-in-law	son-in-law's	sons-in-law	sons-in-law's

In forming the possessive of "anybody else" and "who else," good usage favors *anybody else's* and *whose else*.

Write five sentences containing respectively, the following in the possessive case:—

Noun, personal pronoun, interrogative pronoun, relative pronoun, adjective pronoun.

Form the possessive case of each of the following nouns.

Sidney	lions	Jones	father-in-law	Inez
thrush	witch	uncles	sheep	Augustus
judge	mouse	foxes	eagles	brethren
hawk	Grace	oxen	geese	women

3

Declension of Nouns

Declension is the orderly arrangement of the cases of nouns and pronouns in both singular and plural numbers.

Table of Noun Declension

Proper Nouns

Singular Number

Case				
Nominative	Henry	Charles	Anna	Emily
Possessive	Henry's	Charles's	Anna's	Emily's
Objective	Henry	Charles	Anna	Emily

Common Nouns

Singular Number

Case				
Nominative	robin	child	deer	daisy
Possessive	robin's	child's	deer's	daisy's
Objective	robin	child	deer	daisy

Plural Number

Case				
Nominative	robins	children	deer	daisies
Possessive	robins'	children's	deer's	daisies'
Objective	robins	children	deer	daisies

Decline each noun in the following selections, and tell its gender, person, number, and case.

Those songs are sweet! but the sorrows and the joys which they awake are not my sorrows or my joys. The exile is everywhere alone! I have been asked "Why weepest thou?", but when I have told, not one has wept; for no one has understood me. The exile is everywhere alone! I have seen old men surrounded by children, as the olive by its branches; but none of those old men called me his son, none of those children called me his brother. The exile is everywhere alone.

—*Lammennais.*

Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live.

—*Lincoln.*

4

Pronouns are declined (inflected) almost entirely for *case*. A pronoun, unlike a noun, has a distinct form for the objective case; as, "I have met him." "We have heard from him." "He will write to me." "He may visit us."

There is no change in the form of pronouns to denote gender. The pronouns that represent difference in sex are different words; as, *he*, *she*, *it*.

There is no change in the form of pronouns to express number. The plural of pronouns is not expressed by addition to the singular, but by different words. The pronoun *you* is alike in both numbers.

The interrogative pronouns *who*, *which*, and *what* are declined like the relatives *who*, *which*, *what*. Compound relatives are declined like the simple relative pronouns.

Adjective pronouns *this* and *that* and their plurals *these* and *those*, have no possessive form, and are alike in nominative and objective.

Compound personal pronouns are formed by prefixing the possessives *my*, *our*, *thy*, *your*, and the objectives *him*, *her*, *it* and *them* to the noun *self* (plural selves).

Myself, thyself, yourself, himself, herself, itself, ourselves.

Mine, *ours*, *yours*, *thine*, *hers*, and *theirs*, are forms now used only when the name of the thing possessed is omitted.

Tell the person, number, and gender, and case of each pronoun in the following selections, and give reasons for the construction of each.

A man who came back to the place of his birth in the East, after an absence of a quarter of a century in the West, said the one thing he most desired to see about the old homestead, was the spring. This, at least, he would find unchanged. Here his lost youth would come back to him. The faces of his father and mother he might not look upon; but the face of the spring that had mirrored theirs and his own so oft, he fondly imagined would beam on him as of old. I can well believe that, in that all but springless country in which he had cast his lot, the vision, the remembrance of the fountain that flowed by his father's doorway, so prodigal of its precious gifts, had awakened in him the keenest longings and regrets.

Did he not remember the path also? For, next to the spring itself, is the path that leads to it. Indeed, of all footpaths, the spring-path is the most suggestive. This is a path with something at the end of it, and the best of good fortune awaits him who walks therein.

—*John Burroughs.*

5

In the following selection, state the topic of each paragraph, name case of each noun, and give reasons for your decision.

A Book that is to be Continued.

There is one book that every household should possess and which every boy and girl should learn to consult, because it is the best key we have to that new world of which we spoke in our introduction. This book is not complete. It never will be completed as long as our language lives. "To be continued" might truthfully be written at the bottom of every page.

This book, although full of interesting disclosure, is not a work of fiction. It is rich in history, but it is not found on the history shelves. It names things gleaned from travel and research, but you do not find it among the books of travel. It is, however, the thoughtful student's companion in the reading or study of books, no matter what their nature or topic may be.

The dictionary is consulted perhaps more than any other book, yet those who use it rarely appreciate all the secrets that are to be found in it. They go to it to learn the meaning of a word or to find out how to spell it; but they seldom see within that word, the spirit of an idea older than the word, and older than the letters it contains: for nearly all words bear upon them the stamp of antiquity, and all are signs of ideas that are too important to be lost.

The dictionary is a record of idea-expressions that

have come into the world and have forced themselves into recognition and usefulness. These words half reveal the story of untold numbers of human experiences,—struggles for existence and advancement, defeat or victory in warfare. They hint of scientific investigation and the building of home and government; of triumphs in agriculture, manufacture, exploration. The more you study this marvelous book, the more useful and interesting it becomes.

With a daily increasing vocabulary of the words with which to express your thoughts effectively, and the knowledge of grammar and composition so thoroughly mastered that you write and speak with ease, living and working in this wonderful world will yield more of pleasure and profit. You have found the secret of making the best thoughts of others your own, and of imparting your own best thoughts to others. The dictionary is a valuable acquaintance, a fascinating companion, a friend that bestows bountifully without exacting requited tribute or sacrifice.

Define the following words and use them in original sentences.

distinction

profound

marvelous

arcades

forlorn

exacting

dedicate

impart

unrequited

antiquity

fascinating

tribute

Declension of Pronouns

Personal Pronouns

	First Person		Second Person New Form		Second Person Old Form	
	Sing.	Plural	Sing.	Plural	Sing.	Plural
Case						
Nom.	I	we	you	you	thou	ye
Poss.	my <i>or</i>	our <i>or</i>	your <i>or</i>	your <i>or</i>	thy <i>or</i>	your <i>or</i>
	mine	ours	yours	yours	thine	yours
Obj.	me	us	you	you	thee	you
	Third Person Masculine		Third Person Feminine		Third Person Neuter	
	Sing.	Plural	Sing.	Plural	Sing.	Plural
Nom.	he	they	she	they	it	they
Poss.	his	their <i>or</i>	her <i>or</i>	their <i>or</i>	its	their <i>or</i>
		theirs	hers	theirs		theirs
Obj.	him	them	her	them	it	them

Relative and Interrogative Pronouns

Case	Singular and Plural	Singular
Nom.	who which that	what
Poss.	whose (whose)	
Obj.	whom which that	what

Compound Relatives

Singular and Plural	Singular and Plural
Whoever	Whosoever
Whosever	Whossoever
Whomever	Whomsoever

Derivation of Verbs

Such verbs as *be, go, see, give, write*, etc., are *simple* in form.

The principal classes of derivative verbs are:—

1. Those derived from adjectives and nouns by the use of the suffix *en*. They are,—*sicken, threaten, broaden, lengthen, widen, frighten*, etc. A few have the suffix *ize*; as, *civilize, capitalize*, etc.
2. Verbs formed from other verbs by the use of prefixes; as,—*awaken, forbid, unhook, befall, retell, disown*, etc. Those thus formed from adjectives and nouns are,—*renew, belittle, dethrone, imprison, embody*, etc.
3. Verbs formed by internal changes are,—*found* from *find*; *ran* from *run*; *stood* from *stand*, etc.
4. A great number of noun and adjective forms are used as verbs without any change whatever; as,—*crowd, throng, hope, brown, shower, round*, etc.

Classification of Verbs

A verb capable of forming a complete predicate by itself is called a **Complete Verb**.

Ex.—The lightnings flash and the thunders roar.

A verb that requires a complement is called an **Incomplete Verb**.

Many people are. The way seems.

A verb that requires a subjective complement to complete the predicate is called a **Copulative Verb**.

Ex.—The fields are yellow with golden grain.

A verb that expresses an action as passing over from an actor to a receiver is called a **Transitive Verb**.

The doer of the act is not always expressed. It may be unknown or concealed.

1. Dark clouds obscure the sky.
2. The sky is obscured by dark clouds.
3. The theater was entirely destroyed last night.

In (1) the action expressed by *obscure* passes over from the actor or doer, *clouds*, to the receiver of the action, *sky*, an object complement.

In (2) *is obscured* expresses the action as having passed over to the subject, *sky*—the receiver, from the actor, *clouds* which is here the object of relation expressed by the preposition *by*.

In (3) *theater*, the subject of the sentence, represents the receiver of the action expressed by the verb *was destroyed*. The agent or actor is not named.

Transitive means passing over. In the sentence "Clouds obscure the sky," the act performed by the *clouds* passes over to the receiver *sky*. It is evident that the subject may represent the doer of the act in one form of expression; and that, in another form, it may represent the receiver.

Verbs that do not represent the action as passing over to a receiver, and verbs that express being or state of being are called **Intransitive Verbs**.

1. Some fishes fly. (action)
2. The deserted mill stands still. (state of being)
3. God was, is, and ever shall be. (being or existence)
4. The clouds are heavy. The weights hung speechless. (state of being)

A verb may be transitive in one sentence and intransitive in another.

5. He plays the violin. He plays well.

The verb-form that expresses the chief idea in a verb-phrase is called the *principal* verb.

6. The ship has just been moved from the rocks.
(The word *moved* is the principal verb.)

All other verb-forms in a verb-phrase are called auxiliary verbs.

7. He might have been deceived.

Might, have, and been are auxiliary, or helping verbs.

In the following sentences name each verb forming a complete predicate by itself; each verb that has an object complement; each verb that has a subjective complement; each verb that has an objective complement to complete its meaning; the principal word and the auxiliary verbs in each verb-phrase. In which sentence does the subject of the sentence represent the receiver of the action?

1. How swiftly yon eagle flies!
2. Yonder mountain is very steep.
3. The hunter's dog has been chasing a fox.
4. We can see a multitude of stars.
5. This artist has painted his sky green.
6. The Indians were defeated by the militia.

Classify all verbs in the following selection:—

"I have not allowed myself, sir, to look beyond the Union, to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of preserving liberty when the bands that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of disunion, to see whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe

counsellor in the affairs of this government, whose thoughts should be mainly bent on considering, not how the Union may be best preserved, but how tolerable might be the condition of the people when it should be broken up and destroyed. While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us, and our children. Beyond that I seek not to penetrate the veil. God grant that in my day, at least, that curtain may not rise! When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union.

—*Daniel Webster.*

Inflection of Verbs

Verbs like nouns, pronouns, adjectives, and adverbs, have changes of form to express changes of meaning, and use.

By *inflection* we may understand a change in the form of a word is meant. *Modification* includes inflection and those changes that take place in the meaning of words by associating them with modifying words, phrases, and clauses.

Some grammarians call *inflection* all changes made to show person, number, gender, case, voice, mode, tense, and degree of comparison. If we accept this liberal usage of the term inflection, we shall have four ways in which inflections are made:

1. By a change within a word; as, *drink, drank, drunk.*
2. By adding a letter or a syllable; as, *boy, boys; see, sees, seeing.*

3. By helping, or auxiliary words; as, *go, shall go, can go; educated, more educated, most educated.*

4. By substituting words different in spelling and sound; as, *bad, worse, worst; as, be, am, is, was, were, etc.*

The **Conjugation** of a verb is an orderly arrangement of all its parts to show the inflections belonging to voice, mode, tense, person, and number.

Voice

Voice is that form of the *transitive* verb that shows whether the subject is the agent or the receiver of the action expressed by the verb.

There are two voices, the *active* and the *passive*.

A transitive verb is in the active voice when its subject names the *doer* or *agent* of the action expressed by the verb. (See page 290.)

1. Each soldier drew his trusty blade.

A transitive verb is in the passive voice when its subject names the *receiver* or the *product* of the action expressed by the verb.

1. The summer fruits were gathered.

2. Excellent blankets and baskets are made by some Indians.

The modification of voice is applied also to infinitives and participles; as,—

To reward, to have rewarded, to be rewarded, to have been rewarded. Rewarding, having rewarded, being rewarded, having been rewarded.

Mode

I

The verb may be made to assert a fact or to inquire after a fact; to assert power, possibility, obligation, or necessity, or to inquire after the same; to assert condition as a fact, or contrary to the fact; a wish or future uncertainty as dependent on some principal assertion; to express a command or an entreaty.

Explain the kind of assertion made by the verb in each of the following:

Examples.

1. A straight line is the shortest distance between two points.
2. What is the shortest distance between two points?
3. I can lift this weight.
4. I may lift this weight.
5. I ought to lift this weight.
6. I must lift this weight; or, can you, may you, ought you, or must you lift this weight?
7. If you pass this examination you deserve promotion.
8. If eight be twelve, twelve is eighteen.
9. Chicago would be largely benefited were it to have a ship canal.
10. Go then into all the world and prove thy manhood.
11. Give us this day our daily bread.

The changes which the form of a verb undergoes to show the character of the assertion, is called **Mode**. (*Mode* means *manner of*.)

The form of the verb which is used to assert the action or being as a fact, to inquire after a fact, or to make a negative statement, is called the **Indicative Mode**.

The form used to assert the action or being as a mere conception, supposition or wish, is called the **Subjunctive Mode**.

This mode usually indicates uncertainty or doubt in the mind of the speaker as to whether the action or being *exists, did exist, or will exist*.

The subjunctive mode is most frequently used in subordinate clauses.

The form used to assert the action or being as a command, an entreaty, or emphatic advice, is called the **Imperative Mode**.

To these three modes many prefer the addition of a *Potential Mode*, which includes the verb-forms that are used to assert the power, liberty, possibility, necessity, or duty of acting or being.

The auxiliary verbs, *may, might, can, could, should, would, must, and ought*, are regarded as signs of this mode.

But these potential forms are now generally subdivided into indicative and subjunctive forms and classified in these modes as "potential forms of the *indicative*" and "potential forms of the *subjunctive*."

Examples.

"I can go" asserts the fact that I am able to go.

"I can go if I *would*" asserts a fact dependent upon a condition expressed in a subjunctive clause.

"If four *be* eight, what is the value of six?" expresses an impossible condition, in the *subjunctive* mode.

"If it *freeze* in June, our corn will be ruined" expresses a possible but doubtful condition, in the *subjunctive* mode.

"If the train *is* on time I shall see you early in the morning." This condition is expressed by the *indicative* form of the verb, because the speaker does not wish to convey a doubt of the train's prompt arrival.

"If the flights of Dryden are higher, Pope continues longer on the wing." This condition is conceded, hence the *indicative mode* supplies the verb in the subordinate clause.

The subjunctive mode differs from the indicative in form in the following ways:—

It omits the indicative personal endings from its third person singular, present form. It has, with a single exception, the same form of verb in both singular and plural numbers.

2

In the case of the verb *be*, the subjunctive has its distinct forms for present and past tenses.

It uses *be* in place of *am*, *art*, *is*, and *are*: *were* in place of *was*: and *wert* in place of *wast*.

Indicative Forms		Subjunctive Forms	
I am	We are	I be	We be
Thou art	You are	Thou be	You be
He is	They are	He be	They be

I was	We were	I were	We were
Thou wast	You were	Thou wert	You were
He was	They were	He were	They were

The subjunctive, as an *inflected* form of the verb, is disappearing from the language. Except for the verb *be*, the second and third persons singular of the present alone retain distinctive subjunctive inflections.

The proper use of subjunctive forms conveys so much of valuable thought, that our language would suffer from their loss. The correct use of these forms, we trust, will long adorn and make more forcible the language of the educated.

The *meaning* of the sentence and the *connective* that introduces the clause will in most cases reveal whether the verb is of the subjunctive mode,—expressing mere condition as doubtful or contrary to the fact, a supposition, wish, or something merely thought of as a future contingency.

1. If my friend desert me (an improbable condition), I shall be astonished.—*Subjunctive*.

2. If my friend deserts me (a possible or probable condition), I must ask other help.—*Indicative*.

3. If a wish were a fish (contrary to the fact), we would fry it.—*Subjunctive*.

4. If this was my book (I think it was), then it is the one I sold last term.—*Indicative*.

5. If it rains (I think it does rain), you should not go out.—*Indicative*.

6. If it rain to-morrow (It may or may not), I cannot go.—A future contingency.—*Subjunctive*.

7. I wish I were a gipsy. (A mere wish)—*Subjunctive*.

Tell the kinds of sentences, the office of each subordinate clause, and the mode of each finite verb in the following sentences:—

1. But were each dame a listening knight,
I well could tell how warriors fight.

—*Scott.*

2. If I were he, I should refuse to act.
3. The mind shall banquet though the body pine.

—*Shakespeare.*

4. Could Nature's bounty satisfy the breast,
The sons of Italy were surely blest.

—*Goldsmith.*

5. Part we in friendship from your land,
And, noble Earl, receive my hand.

—*Scott.*

6. Children should early be instructed in the arts from which they may afterward draw the greatest advantage.

—*Goldsmith.*

7. How beautiful is night!
8. Shall a brave soldier despair because he has lost one battle?
9. If it be possible, live peaceably with all men.
10. I wish he were a statesman.
11. You should speak distinctly.
12. We should be as careful of our words as of our actions.

Review

What is voice?

What verbs have both active and passive voices?

Give examples of the passive form of infinitives and participles.

What is mode?

For what is the indicative mode used? the subjunctive mode? the imperative mode?

What can you say of inflectional endings in the subjunctive mode?

Tense

I

The modification of the form of the verb, by inflection or by additional words, to express the time of the being, action, or state, is called **Tense**.

(*Tense* is derived from the Old French *tens*, meaning *time*.)

There are six tenses, called *present*, *past*, *future*, *present-perfect*, *past-perfect*, *future-perfect*.

The present tense is used in asserting present action, being or state, or a universal truth; as, "I am writing." "Birds fly." "There are birds." "Birds sleep."

The past tense is used in asserting past action, being, or state; as, "The birds flew away." "Giants were in early times."

The future tense is used in asserting future action, being or state; as, "I shall return within an hour." "I shall be there." "I shall be happy."

The present-perfect tense is used in asserting action, being, or state as completed at, or continuing to, the present time; as, "I have finished my letter." "I have been writing." etc.

It will be observed that the auxiliary *have* is found in all present-perfect and future-perfect forms of the

verb; and that *had*, the past tense of *have*, is found in all past-perfect forms of verbs.

The past-perfect tense is used in asserting action, being, or state, as completed at, or continuing to, some specified past time; as,—

1. I had sold the horse before I received your offer.
2. We had been waiting an hour when you came.

The future-perfect tense is used in asserting action, being, or state, as about to be completed *at*, or to continue *to*, some specified future time; as, "I shall have finished this lesson in half an hour." etc.

Tell the tense of each verb and how it is determined in the following sentences.

1. Joyful they enter on their ocean way.
2. Has Nature, in her calm, majestic march,
Faltered with age at last?

—*William Cullen Bryant.*

3. When kindness had his wants supplied,
And the old man was gratified,
Began to rise his minstrel pride.—*Walter Scott.*
4. The tree will wither long before it fall.
5. The forests with their myriad tongues
Shouted of liberty.

—*Henry Wadsworth Longfellow.*

6. No more shall nation against nation rise.
7. We had been wandering for many days.
8. The vessel will have been launched before the
arrival of its crew.
9. They gave him a diploma.
10. Had he reformed he would have been accepted.

2

The real time of the occurrence of an action is not always in harmony with the tense of a verb, as the present tense, besides denoting present time, may denote:—

1. (Custom). He rises every morning at 5 o'clock.
2. (Future time). The boat leaves to-morrow, and returns next Sunday.
3. (What is true at all times). The earth turns on its axis once every twenty-four hours.
4. (The Historical Present: To bring past events vividly to the mind). Cæsar crosses the Rubicon, and Rome is free no more.

The past tense, besides expressing past actions or states, may be used:—

1. (To express something that takes place in the present).
 - (a) I might go, if I were to ask permission.
 - (b) If you were here, you could see for yourself.
2. (Future time).
 - (a) It might be well to come an hour earlier.
 - (b) If I should be present, it would not be necessary for you to remain.

3. The present-perfect tense may refer:—

- (1) (To an act just completed).
I have finished my lesson.
- (2) (To an act that took place long ago, but is continuous in effect).

The fall of the Roman empire has taught us that wealth and power may corrupt and destroy.

(3) (To an act to take place in the future).

When I have completed my school days, I shall enter into business.

It is necessary to consider the meaning of the sentences carefully in order to observe the difference between the tense of the verb and the real time of the action or state asserted.

Fill the following blanks with verbs of the correct tense forms:—

1. The sun.....on one-half the earth at all times.
2. Nearly all lands.....explored.
3. It is probable that air ships.....sometimes.....the ocean in safety.
4. If he....wrong, he will confess it.
5. The cars.....gone before I.....arrive.
6. He will.....gone before you.

Tenses

Tense	Imperfect	Imperfect and Progressive	Perfect	Perfect and Progressive
Present	(1) I love	(1) I am loving	(1) I have loved	(1) I have been loving
	(2) I am loving	(2) I am being loved	(2) I have been loved	
Past	(1) I loved	(1) I was loving	(1) I had loved	(1) I had been loving
	(2) I was loved	(2) I was being loved	(2) I had been loved	
Future	(1) I shall love	(1) I shall be loving	(1) I shall have loved	(1) I shall have been loving
			(2) I shall have been loved	

Principal Parts of Verbs

To be able to conjugate a verb, it is necessary first to know certain forms, which, from their importance, are called *principal parts*.

The principal parts of a verb are the *present infinitive*, the *past indicative*, and the *perfect participle*. Of these, the infinitive is the root form of the verb, from which nearly all other inflected forms of the same verb are derived.

According to the manner of forming the second and third principal parts, verbs are divided into two classes, called *regular* and *irregular*.

A **Regular Verb** is one that forms its past indicative and perfect participle by adding *d* or *ed* to the present infinitive.

Example.—Hunt (pres. inf.), hunted (past indic.), hunted (past part.)

An **Irregular Verb** is one that does not form its past indicative and past participle by adding *d* or *ed* to the present infinitive.

Let, let, let; sing, sang, sung; write, wrote, written.

Irregular verbs are few in number as compared with regular verbs. Their principal parts should be learned individually.

Some verbs have both regular and irregular forms. These are called mixed verbs or *redundant verbs*.

Example.—Light, lighted, lighted; or light, lit, lit.

In forming the principal parts of some regular verbs, changes occur in the spelling.

1. Verbs ending with *y* preceded by a consonant, substitute *i* for *y* before *ed*.

Example.—Try, tried, tried; apply, applied, applied.

2. Verbs ending with a single consonant preceded by a (short) vowel, double this consonant before *ed*.

This rule applies only to monosyllables, and to other verbs accented on the last syllable.

Example.—Drop, dropped, dropped; regret, regretted, regretted.

Form the principal parts of all the regular verbs in the following selection:—

A traveler through a dusty road strewed
acorns on the lea;
And one took root and sprouted up, and grew
into a tree.
Love sought its shade, at evening time, to breathe
its early vows;
And Age was pleased, in heats of noon, to bask
beneath its boughs;
The dormouse loved its dangling twigs, the birds
sweet music bore,—
It stood a glory in its place, a blessing evermore.
A little spring had lost its way amid the grass
and fern,
A passing stranger scooped a well, where weary
men might turn;
He walled it in, and hung with care a ladle at
the brink;
He thought not of the deed he did, but judged
that toil might drink.
He passed again, and lo! the well, by summers
never dried,

Had cooled ten thousand parching tongues, and
saved a life beside.

—Charles Mackay.

Person and Number of Verbs

I

A finite verb is limited to certain forms to make it agree in person and number with its subject. Because of this limitation it is called *finite*. (*Finite* means *limited*)

The singular form of a verb, denoting present time, generally ends in *s* when its subject represents a single person or thing spoken of:—

The bird flies. The birds fly.

The school closes. The schools close.

Note. Most verbs have many changes of form to express agreement with their subjects and the time of action or being.

I am, you are, he is, I was, they were, etc.

I see, I saw, I have seen, etc.

When a verb has several subjects connected by *and*, the plural form of the verb is used. Exceptions to this rule are made when connected subjects are preceded by *each*, *every*, etc; when connected subjects are different names of the same thing; when a number of things are considered as a unit; when affirmative and negative subjects are used.

Analyze the following sentences and give the reason for the use of the singular form of the verb in each.

1. Hide and seek is a pleasing game.
2. My friend and adviser gives me encouragement.
3. The house, and not its furnishings, is mine.

4. Every nook and corner was searched.
5. Each letter, syllable, and word has been explained.

A verb is said to be in the first, second, or third person, according as its subject is in the first, second, or third person.

Remember that only personal pronouns and verbs show any modification of form to denote person.

2

Tell the person of each noun, pronoun, and verb in the following selection. Give reasons for your conclusions.

Beneath the forest's skirt I rest,
Whose branching pines rise dark and high,
And hear the breezes of the west
Among the thread-like foliage sigh.

Sweet Zephyr! why that sound of woe?
Is not thy home among the flowers?
Do not the bright June roses blow,
To meet thy kiss at morning hours?

And lo! thy glorious realm outspread—
Yon stretching valleys, green and gray,
And yon free hilltops o'er whose head
The loose white clouds are borne away.

And there the full broad river runs,
And many a fount wells fresh and sweet,
To cool thee when the midday suns
Have made thee faint beneath their heat.

Thou wind of joy, and youth, and love;
Spirit of the new-wakened year!
The sun, in his blue realm above,
Smooths a bright path when thou art here.

In lawns the murmuring bee is heard,
The wooing ring dove in the shade;
On thy soft breath, the new-fledged bird
Takes wing, half happy, half afraid.

—*William Cullen Bryant.*

Tell the person and number of each verb in the following selection:—

Shall we acquire the means of effectual resistance, by lying on our backs; and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

Sir, we are not weak, if we make proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election! If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable—and let it come!! I repeat it, sir, let it come!!

—*Patrick Henry.*

Classify the sentences and phrases used in this extract. Why are certain sentences and phrases marked as exclamatory? What other punctuation than an exclamation point might be used after these sentences—the only effect being that the change would lessen the force of expression?

Word Exercise

Define the following words and tell which may be used as *nouns*, as *adjectives*, as *verbs*.

obscured	contingency	defective
transitive	replete	passive
asunder	redundant	courtesy
tolerable	fantastic	volition
inseparable	euphonic	precept

Forms of the Verb

Most verbs form their past tense and past participle by adding *ed* or *d* to the present without any other change. These verbs are usually called regular verbs. All other verbs are called irregular.

Verbs that form their past tense and past participle by adding *ed*, *d*, or *t* to the present are called *weak* verbs; as, *burn*, *burned*, *burned*; or *burn*, *burnt*, *burnt*.

Verbs that form their past tense by changing the vowel of the present, without adding anything, are called *strong* verbs; as, *Abide*, *abode*, *abode*.

Past participles of all strong verbs once ended in *en* or *n*; as, *draw*, *drew*, *drawn*.

Verbs like *can*, *may*, *must*, *ought*, that are wanting in any of their parts, are called *defective*.

Verbs that have both a regular and an irregular form are called *redundant*.

Can, may, shall, must, and ought were originally past forms. This accounts for their having no change in the third person.

Verbs regular in form are italicized.

Present	Past	Past Par.	Present	Past	Past Par.
Abide	abode	abode	Burn	burnt	burnt
Arise	arose	arisen		<i>burned</i>	<i>burned</i>
Awake	awoke	<i>awaked</i>	Burst	burst	burst
	<i>awaked</i>		Buy	bought	bought
Be or am	was	been	Can	could	
Bear	bore	born	Cast	cast	cast
(bring forth)		borne	Catch	caught	caught
Bear	bore	borne	Chide	chid	chidden
Beat	beat	beaten		chid	chid
		beat	Choose	chose	chosen
Begin	began	begun	Cleave	<i>cleaved</i>	<i>cleaved</i>
Bend	bent	bent	(adhere)		
	<i>bended</i>	<i>bended</i>	Cleave	cleft	cleft
Bereave	bereft	bereft	(split)	clove	cloven
	<i>bereaved</i>	<i>bereaved</i>			<i>cleaved</i>
Beseech	besought	besought	Cling	clung	clung
Bet	bet	bet	Clothe	clad	clad
Bid	bade	bidden		<i>clothed</i>	<i>clothed</i>
Bind	bound	bound	(Be)Come	came	come
Bite	bit	bitten	Cost	cost	cost
		bit	Creep	crept	crept
Bleed	bled	bled	Crow	crew	<i>crowed</i>
Blend	blent	blent		<i>crowed</i>	
	<i>blended</i>	<i>blended</i>	Cut	cut	cut
Bless	blest	blest	Dare	durst	
	<i>blessed</i>	<i>blessed</i>	(venture)	<i>dared</i>	<i>dared</i>
Blow	blew	blown	Deal	dealt	dealt
Break	broke	broken	Dig	dug	dug
Breed	bred	bred		<i>digged</i>	<i>digged</i>
Bring	brought	brought	Do	did	done
Build	built	built	Draw	drew	drawn

Present	Past	Past Par.	Present	Past	Past Par.
Dream	dreamt <i>dreamed</i>	dreamt <i>dreamed</i>	Heave	hove <i>heaved</i>	hove <i>heaved</i>
Dress	drest <i>dressed</i>	drest <i>dressed</i>	Hew	<i>hewed</i>	<i>hewed</i> hewn
Drink	drank	drunk	Hide	hid	hidden
Drive	drove	driven			hid
Dwell	dwelt <i>dwelled</i>	dwelt <i>dwelled</i>	Hit	hit	hit
Eat	ate	eaten	(Be) Hold	held	held
(be) Fall	fell	fallen	Hurt	hurt	hurt
Feed	fed	fed	Keep	kept	kept
Feel	felt	felt	Kneel	knelt <i>kneeled</i>	knelt <i>kneeled</i>
Fight	fought	fought	Knit	knit <i>knitted</i>	knit <i>knitted</i>
Find	found	found	Know	knew	known
Flee	fled	fled	Lade	<i>laded</i>	<i>laded</i>
Fling	flung	flung	Load		laden
Fly	flew	flown	Lay	laid	laid
Forbear	forbore	forborne	Lead	led	led
Forsake	forsook	forsaken	Lean	leant <i>leaned</i>	leant <i>leaned</i>
Freeze	froze	frozen	Leap	leapt <i>leaped</i>	leapt <i>leaped</i>
(for) Get	got	got (for) gotten	Learn	learnt <i>learned</i>	learnt <i>learned</i>
Gild	gilt <i>gilded</i>	gilt <i>gilded</i>			
Gird	girt <i>girded</i>	girt <i>girded</i>	Leave	left	left
(for) Give	gave	given	Lend	lent	lent
Go	went	gone	Let	let	let
(en) Grave	<i>graved</i>	<i>graved</i> graven	Lie	lay	lain
Grind	ground	ground	(recline)		
Grow	grew	grown	Light	<i>lighted</i>	<i>lighted</i>
Hang	hung <i>*hanged</i>	hung <i>*hanged</i>		lit	lit
Have	had	had	Lose	lost	lost
Hear	heard	heard	Make	made	made
			May	might	
			Mean	meant	meant

*Execute by hanging

Present	Past	Past Par.	Present	Past	Past Par.
Meet	met	met	Shape	shaped	shapen
Mow	mowed	mowed			shaped
		mown	Shave	<i>shaved</i>	<i>shaved</i>
Must					shaven
Ought			Shear	<i>sheared</i>	<i>sheared</i>
Pay	paid	paid			shorn
Pen	pent	pent	Shed	shed	shed
(inclose)	<i>penned</i>	<i>penned</i>	Shine	shone	shone
Put	put	put	Shoe	shod	shod
Quit	quit	quit	Shoot	shot	shot
	<i>quitted</i>	<i>quitted</i>	Show	<i>showed</i>	shown
	quoeth				<i>showed</i>
Rap	rapt	rapt	Shred	shred	shred
	<i>rapped</i>	<i>rapped</i>	Shrink	shrank	shrunk
Read	read	read			shrunk
Rend	rent	rent	Shut	shut	shut
Rid	rid	rid	Sing	sang	sung
Ride	rode	ridden	Sink	sank	sunk
Ring	rang	rung	Sit	sat	sat
Rise	rose	risen	Slay	slew	slain
(a) rise			Sleep	slept	slept
Rive	<i>rived</i>	riven	Slide	slid	slidden
		<i>rived</i>			slid
Run	ran	run	Sling	slung	slung
Saw	<i>sawed</i>	<i>sawed</i>	Slink	slunk	slunk
		sawn	Slit	slit	slit
Say	said	said		<i>slitted</i>	<i>slitted</i>
See	saw	seen	Smell	smelt	smelt
Seek	sought	sought		<i>smelled</i>	<i>smelled</i>
Seethe	<i>seethed</i>	<i>seethed</i>	Smite	smote	smitten
		sodden	Sow	<i>sowed</i>	sown
Sell	sold	sold			<i>sowed</i>
Send	sent	sent	Speak	spoke	spoken
*Set	set	set	Speed	sped	sped
Shake	shook	shaken	Spell	spelt	spelt
Shall	should			<i>spelled</i>	<i>spelled</i>

*(Be) set

Present	Past	Past Par.	Present	Past	Past Par.
Spend	spent	spent	Sweep	swept	swept
Spill	spilt <i>spilled</i>	spilt <i>spilled</i>	Swell	<i>swelled</i>	<i>swelled</i> swollen
Spin	spun	spun	Swim	swam	swum
Spit	spit	spit	Swing	swung	swung
Split	split	split	Take	took	taken
	spoilt	spoilt	Teach	taught	taught
Spoil	<i>spoiled</i>	<i>spoiled</i>	Tear	tore	torn
Spread	spread	spread	Tell	told	told
Spring	sprang	sprung	Think	thought	thought
Stand	stood	stood	Thrive	throve	thriven
Stave	stove	stove		thriven	thrived
	<i>staved</i>	<i>staved</i>	Throw	threw	thrown
Stay	staid	staid	Thrust	thrust	thrust
	<i>stayed</i>	<i>stayed</i>	Tread	trod	trod
Steal	stole	stolen	Wake	<i>waked</i>	<i>waked</i>
Stick	stuck	stuck		woke	woke
Sting	stung	stung	Wax	<i>waxed</i>	<i>waxed</i>
Stink	stunk	stunk	Wear	wore	worn
Strew	<i>strewed</i>	strewn	Weave	wove	woven
		<i>strewed</i>	Weep	wept	wept
Stride	strode	stridden	Wet	wet	wet
Strike	struck	struck	Will	would	
String	strung	strung	Win	won	won
Strive	strove	striven	Wind	wound	wound
Strow	<i>strowed</i>	strown	Work	wrought	wrought
		<i>strowed</i>		<i>worked</i>	<i>worked</i>
Swear	swore	sworn	(to) Wit		
Sweat	sweat	sweat	Wring	wrung	wrung
	<i>sweated</i>	<i>sweated</i>	Write	wrote	written

It is advised that the principal parts of these verbs be thoroughly committed to memory. They should become so familiar to the pupil, that misuse and hesitancy in their use would cease to embarrass him.

While the number of these verbs seems to suffer no depletion, every new verb that is added to our language takes its place with those that are conjugated regularly.

There are in the English language, approximately, eight thousand verbs, of which about two hundred are called irregular because they do not form their past tense and past participle by adding *ed* to the root form as found in the present tense.

The Irregular Verbs are extensively used in everyday speech. To know them well is necessary to correct expression.

DEFECTIVE VERBS

A verb that lacks one or more of its parts is called a *Defective Verb*.

All the defective verbs except *beware* lack the infinitive, and all lack the participle.

Table of defective Verbs

Pres.	Past	Perf.	Pres.	Past	Perf.
Indic.	Indic.	Part.	Indic.	Indic.	Part.
....	....	....	....	quoth	....
beware	....	....	....	....	....
can	could	....	shall	should	....
may	might	....	will	would	....
ought	....	....	must	....	....

Auxiliary Verbs and their Uses

Simple verb forms are found in the present and past tenses of the active voice. In all other tenses of the active voice, and in all tenses of the passive voice, the office of the verb is expressed by verb-phrases. This is the case, also, with all progressive, emphatic, and potential forms, and with most interrogative forms.

All verb-phrases are formed by combining the present infinitive or some participle form of the principal verb with one or more auxiliary verbs.

The auxiliary verbs may be classified as follows:—

1. Tense auxiliaries.
2. Passive auxiliaries.
3. Potential auxiliaries.
4. Emphatic auxiliaries.
5. Progressive auxiliaries.

Tense Auxiliaries.—The auxiliaries of tenses are *have*, *shall*, and *will*. *Have* is used in all perfect tenses, *shall* and *will* are used in forming the future tenses.

Passive Auxiliaries.—There is but one passive auxiliary, the verb *be*. This is combined with the perfect participle of the principal verb.

Potential Auxiliaries.—The potential auxiliaries are *can*, *could*, *may*, *might*, and *must*. They are combined with the present or perfect infinitive of the principal verb.

I can go. I may go. I may have gone.

Emphatic Auxiliaries.—The only emphatic auxiliary is the verb *do* which is combined with the present infinitive of the principal verb. This auxiliary is also used without emphatic force to introduce a question; as, *Do you sing? Did you go?*

Progressive Auxiliaries.—The only auxiliary verb of this kind is the verb *be*, which is combined with the present active participle; as, *I am going*.

Use of Shall and Will

When the future tenses are used to express simple futurity, *shall* is used in the first person, and *will* in the other persons. This is conveniently termed the *predictive future*.

When the future tenses are used to express *determination, consent, or promise*, *will* is used in the first person, and *shall* in the other persons. This is conveniently termed the *promissive* future. In this use, *shall* and *will* partake somewhat of the character of potential auxiliaries.

VERB

Classes	{	Form	{ Regular Irregular Defective and Redundant
		Meaning	{ Transitive Intransitive
Modification	{	Voice	{ Active Passive
		Mode	{ Indicative Subjunctive Imperative
		Tense	{ Present Past Future Present Perfect Past Perfect Future Perfect
			{ Singular Plural
			{ First Second Third
Participles	{	Present	Past Perfect
		Past	
Infinitives	{	Present	Present Perfect
		Present Perfect	

SHALL SHOULD

WILL WOULD

I

Originally *shall* meant *owe, be under obligation*; and *will* meant *wish, resolve, determine*.

"I shall write" is equivalent to "I owe, am bound, or under some force of duty, obligation or necessity to write," or simply a prediction of an act that is to take place some time after the statement.

Through courtesy, *will* instead of *shall* is used in the second and third persons in predictive tenses. "You will write;" *will write* simply predicts what will take place, and the word *will* suggests that the act will be voluntary on the part of the person spoken to.

Will used with the first persons in statements, expresses a promise, assent, determination, volition, or threat. When used with the second or third person, *shall* expresses a promise, prophecy (prediction), command, threat, or determination on the part of the speaker.

Shall often implies external influence or obligation governing the act, or mere prediction, without respect to the desire of the actor. *Will* implies that the act is voluntary or conceded on the part of the actor.

Nearly always to-day, *I shall* expresses a voluntary act, but the volition is not emphasized. When the speaker so expresses himself, we understand he has considered the act and has concluded to perform in accordance with his expression; as, "I shall begin my work to-morrow; I shall publish the fact."

The idea of uninvited force or involuntary future

action affecting the first person may, however, be seen in "I shall at last die." In this, as in Example 4, the original meaning of *shall* (be obliged) is seen.

Examine the following expressions:

1. I shall go to town to-morrow. (Prediction)
2. I shall pay the debt. (Obligation)
3. I shall support my father. (Duty)
4. I shall suffer in the storm. (Necessity, prediction)
5. He was a man, take him all in all, I shall not look upon his like again. (Prediction)
6. You shall be punished for disobedience. (Threat)
7. You shall be rewarded for helping me. (Promise)
8. You shall get your lessons. (Determination)
9. Thou shalt not steal. (Command)
10. He shall be like a tree planted by the rivers of water that bringeth forth his fruit in season; his leaf also shall not wither; and whatsoever he doeth shall prosper. (Prophecy or prediction)
11. I will assist you. (Promise or assent)
12. I will go, whatever may oppose. (Determination)
13. If it rain, it will ruin the road. (Prediction)
14. You will learn the next lesson. (Softened command)
15. You will report immediately at my office. (Softened command)
16. He will be at home to-morrow. (Promise or prediction)

Interrogative Sentences:—

Shall in the first person asks permission or direction; as, "Shall I read to you?" *Shall* is always used with the first person in asking questions.

In the second and third persons, use in the question the form you expect in the answer.

"Shall you be at school to-morrow?" "I shall."

"Will you go home with me?" "I will go with you."

"Will your brother come for you?" "He will."

In answer to the question "Will you go home with me?" the second person, to indicate that he considered it a duty as well as a pleasure to do so, might say, "I shall be glad to go."

2

Should and *would*, the past tense of *shall* and *will*, used in potential and subjunctive constructions, generally follow the same rules as those given for *shall* and *will*.

The difference in the meaning of *should* and *would* is mainly the same as the difference in their present forms, *shall* and *will*; *would* referring to the exercise of the will, expressing a wish or desire; *should* implying dependent action or obligation, or a mere statement of duty or obligation.

Examples.

I would have you think on these things.

I would like to travel.

I should get this lesson.

I hoped I should pass this examination.

I knew you or he would assist me.

Should and *would* are often used in statements, dependent upon conditional assertions.

Examples.

I should return, if I knew I were needed.

He would come, if I invited him.

I would help him, if I had the power.

Would often is used to express a wish.

Would I were home once more!

I would have you think on these things.

Would is often used to express a custom.

She would sit and watch the boat for hours.

He would rise early every Sunday morning.

Should often has the meaning of *ought* and expresses duty or obligation.

He should employ all his talents to ensure his success.

You should not allow your ill temper to obscure your good prospects.

In questions, the same rule generally applies to the use of *should* and *would* as applies to the use of *shall* and *will* in questions.

Would you advise me to study grammar? I would.

Should I examine carefully all these examples? You certainly should.

Explain the use of *shall*, *will*, *should*, and *would* in the following sentences:

1. Would he go without his father's word? He would not.

2. Shall you force me to resign? I shall.

3. Should a man be merciful to his horse? He should.

4. Will you help me do my work? I will.

5. You may break, you may shatter

The vase if you will;

But the scent of the roses

Will hang round it still.

—Thomas Moore.

6. I would study, I would know, I would work forever.
7. If he should come, I should have no fear.
8. Ask and it shall be given you; seek and ye shall find; knock and it shall be opened unto you.
9. Thou shalt love thy neighbor as thyself.
10. Yes, my son; you shall often find the richest men the meanest. In your course through life, this will necessarily force itself upon your notice.
11. I should be obliged to you, if you would accommodate me.

3

Explain the meaning of *shall* and *will*, *should* and *would* in the following examples.

1. They that fear the Lord will seek that which is well pleasing unto Him; and they that love Him shall be filled with the law. *Ecclus. II. 16.*

2. He that honoreth his father shall have long life; and he that is obedient unto the Lord shall be a comfort to his mother. He that feareth the Lord will honor father and will do service unto his parents, as to his masters. *Ecclus. III. 6,7.*

3. If I might see you at my house, it should go hard, but I would have a bottle of wine and a pipe of tobacco for you.

—*Beaumont and Fletcher.*

4. If she love me, then believe
I will die ere she shall grieve.

—*George Wither.*

5. If she hate me, then believe
She shall die ere I will grieve.

—Ben Jonson.

6. This child I to myself will take;
She shall be mine, and I will make
A lady of my own.
Myself will to my darling be
Both law and impulse; and with me
This girl, in rock and plain,
In earth and heaven, in glade and bower,
Shall feel an overseeing power
To kindle and restrain.

—William Wordsworth.

Shall is rarely used for *will* and *should* is rarely used for *would*. The erroneous usage is commonly made in using *will* for *shall* and *would* for *should*.

Correct the following expressions and give reasons for the change:—

Where will you be next week?

I will be at home.

We will have dinner at six o'clock.

When will you sail?

I would like to go to town, and should go if I could.

I should assist you, if I could.

I would have been ill, if I had gone.

I would be delighted.

I will be drowned; nobody shall help me.

Remember that the proper use of these troublesome words can much better be learned from example than from precept.

4

Supply the correct word in the following blanks. Be careful in your choice, and give reasons for your selection. If two or more of the four forms may be used, use each and explain the meaning of each form so used.

You.....soon be twenty.

I promise that you.....have your choice.

He.....go with us.

.....you like some flowers?

In questions, remember to use in the second and third persons, the form you expect in the answer.

....you tell me the time of day? I.....

I was afraid he....miss his train.

I....be obliged to you, if you....lend me your pencil.

Of whom....I be afraid? You....not be afraid.

Direct Statement: I....go in the morning, if it....
be pleasant.

Promise: I....go in the morning.

You....be rewarded.

Threat: We....tear down his house.

There....not be left one stone to
tell its place.

Command: Thou....not steal.

Mere Prediction: He....not steal.

Duty: You....not leave her alone.

Volition: You....not leave her alone.

Desire or wish: If you....know the value of
money, try to borrow some.

Remember that, with few exceptions already mentioned, *shall* in the first person and *will* in the second and third are used in statements expressing future action or event; that *will* in the first person and *shall* in the second and third persons are used in statements expressing *promise, determination, command, threat*, and generally suggest that the speaker is promising as regards himself, and indicating that he is promising, determining, commanding, threatening, or prophesying regarding the second or third persons as if he had control of the action or event.

Examples. I will study, you shall study, he shall study = I promise or determine to study, I promise or determine that you shall study, I promise or determine that he shall study.

When *shall* is the proper form for the first person, *will* is the correct form for the second or third; and when *will* is the proper form for the first person, *shall* is the correct form for the second and third.

Should and *would* follow generally the rules that govern the use of *shall* and *will*; but they have uses of their own that seem to be independent of their present tense forms, *shall* and *will*; as,—

1. Condition under If I were able, I should buy a
control of the will: farm.
2. Condition beyond I know that I should perish,
control of the were I to attempt to swim in
will:— that current.
3. Duty:— You should strive to excel.
4. Determination:— I would never give up.
5. Willingness:— I would give of my substance
if I had aught to contribute.

Custom:—

There at the foot of yonder nodding beach,
That wreathes its old fantastic roots so high,
His listless length at noontide would he stretch,
And pore upon the brook that babbles by.

Remember that the auxiliaries required in the answer must be used in the question; as,—

Should they appear before the court? They should.

Would you help me were I in need? I would.

This subject may appear to be tedious and intricate, but the student will be amply repaid for his effort and intelligent investigation; for, besides the advantage of lessening his liability to erroneous expression, the mere fact that he has honestly attempted to comprehend the uses of these auxiliaries will have strengthened his logical powers to master other difficulties.

“Let us, then, should we make a slip, possess our souls in patience, and not bewail ourselves that we are utterly lost to English idiom. For he must be an insufficiently informed critic of English literature who does not know that even the most thoroughbred English writers themselves have not always been able to use *shall* and *will*, and particularly *should* and *would* without some shilly-shallying between them.”

—*Richard Grant White.*

Conjugation of the Auxiliary Verb **Be**

Table of Conjugation

Infinitives	Participles
Pres. (to) be	Pres. being
	Perf. been, having been

INDICATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-------------|----------|
| 1. I am | we are |
| 2. thou art | you are |
| 3. he is | they are |

Past Tense

- | | |
|--------------|-----------|
| 1. I was | we were |
| 2. thou wast | you were |
| 3. he was | they were |

Present-Perfect Tense

- | | |
|-------------------|----------------|
| 1. I have been | we have been |
| 2. thou hast been | you have been |
| 3. he has been | they have been |

Past-Perfect Tense

- | | |
|--------------------|---------------|
| 1. I had been | we had been |
| 2. thou hadst been | you had been |
| 3. he had been | they had been |

Future Tense—*Predictive*

- | | |
|-----------------|--------------|
| 1. I shall be | we shall be |
| 2. thou wilt be | you will be |
| 3. he will be | they will be |

Future Tense—*Promissive*

- | | |
|------------------|---------------|
| 1. I will be | we will be |
| 2. thou shalt be | you shall be |
| 3. he shall be | they shall be |

Future-Perfect Tense—*Predictive*

- | | |
|------------------------|---------------------|
| 1. I shall have been | we shall have been |
| 2. thou wilt have been | you will have been |
| 3. he will have been | they will have been |

Future-Perfect Tense—*Promissive*

- | | |
|-------------------------|----------------------|
| 1. I will have been | we will have been |
| 2. Thou shalt have been | you shall have been |
| 3. he shall have been | they shall have been |

SUBJUNCTIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|----------------|-------------|
| 1. (if) I be | (if) we be |
| 2. --- thou be | --- you be |
| 3. --- he be | --- they be |

Past Tense

- | | |
|------------------|---------------|
| 1. (if) I were | (if) we were |
| 2. --- thou wert | --- you were |
| 3. --- he were | --- they were |

Present-Perfect Tense

- | | |
|-----------------------|-------------------|
| 1. (if) I have been | (if) we have been |
| 2. --- thou have been | you have been |
| 3. --- he have been | they have been |

IMPERATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|---------------------|----------------|
| 2. be (thou or you) | be (ye or you) |
|---------------------|----------------|

Conjugation of the Regular Verb **Row**

Table of Conjugation

Infinitives

Participles

Pres. (to) row

Pres. rowing

Perf. (to) have rowed

Perf. rowed, having rowed

INDICATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|----------------|----------|
| 1. I row | we row |
| 2. thou rowest | you row |
| 3. he rows | they row |

Past Tense

- | | |
|-----------------|------------|
| 1. I rowed | we rowed |
| 2. thou rowedst | you rowed |
| 3. he rowed | they rowed |

Present-Perfect Tense

- | | |
|--------------------|-----------------|
| 1. I have rowed | we have rowed |
| 2. thou hast rowed | you have rowed |
| 3. he has rowed | they have rowed |

Future Tense—*Predictive*

- | | |
|------------------|---------------|
| 1. I shall row | we shall row |
| 2. thou wilt row | you will row |
| 3. he will row | they will row |

Future Tense—*Promissive*

- | | |
|-------------------|----------------|
| 1. I will row | we will row |
| 2. thou shalt row | you shall row |
| 3. he shall row | they shall row |

Future-Perfect Tense—*Predictive*

- | | |
|-------------------------|----------------------|
| 1. I shall have rowed | we shall have rowed |
| 2. thou wilt have rowed | you will have rowed |
| 3. he will have rowed | they will have rowed |

Future-Perfect Tense—*Promissive*

- | | |
|--------------------------|-----------------------|
| 1. I will have rowed | we will have rowed |
| 2. thou shalt have rowed | you shall have rowed |
| 3. he shall have rowed | they shall have rowed |

SUBJUNCTIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-----------------|--------------|
| 1. (if) I row | (if) we row |
| 2. --- thou row | --- you row |
| 3. --- he row | --- they row |

Past Tense

- | | |
|--------------------|----------------|
| 1. (if) I rowed | (if) we rowed |
| 2. (if) thou rowed | --- you rowed |
| 3. --- he rowed | --- they rowed |

Present-Perfect Tense

- | | |
|------------------------|---------------------|
| 1. (if) I have rowed | (if) we have rowed |
| 2. --- thou have rowed | --- you have rowed |
| 3. --- he have rowed | --- they have rowed |

IMPERATIVE MODE

Per. Singular

Plural

- | | |
|----------------------|-----------------|
| 2. row (thou or you) | row (ye or you) |
|----------------------|-----------------|

Conjugation of the Irregular Verb **See**

Table of Conjugation

Infinitives

Participles

Pres. (to) see

Pres. seeing

Perf. (to) have seen

Perf. seen, having seen

INDICATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|---------------|----------|
| 1. I see | we see |
| 2. thou seest | you see |
| 3. he sees | they see |

Past Tense

- | | |
|----------------|----------|
| 1. I saw | we saw |
| 2. thou sawest | you saw |
| 3. he saw | they saw |

Present-Perfect Tense

- | | |
|-------------------|----------------|
| 1. I have seen | we have seen |
| 2. thou hast seen | you have seen |
| 3. he has seen | they have seen |

Past-Perfect Tense

- | | |
|--------------------|---------------|
| 1. I had seen | we had seen |
| 2. thou hadst seen | you had seen |
| 3. he had seen | they had seen |

Future Tense—*Predictive*

- | | |
|------------------|---------------|
| 1. I shall see | we shall see |
| 2. thou wilt see | you will see |
| 3. he will see | they will see |

Future Tense—*Promissive*

- | | |
|-------------------|----------------|
| 1. I will see | we will see |
| 2. thou shalt see | you shall see |
| 3. he shall see | they shall see |

Future-Perfect Tense—*Predictive*

- | | |
|------------------------|---------------------|
| 1. I shall have seen | we shall have seen |
| 2. thou wilt have seen | you will have seen |
| 3. he will have seen | they will have seen |

Future-Perfect Tense—*Promissive*

- | | |
|-------------------------|----------------------|
| 1. I will have seen | we will have seen |
| 2. thou shalt have seen | you shall have seen |
| 3. he shall have seen | they shall have seen |

SUBJUNCTIVE MODE

Present Tense

Per.	Singular	Plural
1.	(if) I see	(if) we see
2.	--- thou see	--- you see
3.	--- he see	--- they see

Past Tense

1.	(if) I saw	(if) we saw
2.	--- thou saw	--- you saw
3.	--- he saw	--- they saw

Present-Perfect Tense

1.	(if) I have seen	(if) we have seen
2.	--- thou have seen	--- you have seen
3.	--- he have seen	--- they have seen

Imperative Mode

Plural

Present Tense	Per. Singular
2. See (thou or you)	See (ye or you)

Conjugation of *See* in the Passive Voice

Table of Conjugation

Infinitives	Participles
Pres. (to) be seen	Pres. being seen
Perf. (to) have been seen	Perf. having been seen

INDICATIVE MODE

Per.	Singular	Plural
Present Tense		
1.	I am seen	we are seen
2.	thou art seen	you are seen
3.	he is seen	they are seen

Past Tense

- | | |
|-------------------|----------------|
| 1. I was seen | we were seen |
| 2. thou wast seen | you were seen |
| 3. he was seen | they were seen |

Present-Perfect Tense

- | | |
|------------------------|---------------------|
| 1. I have been seen | we have been seen |
| 2. thou hast been seen | you have been seen |
| 3. he has been seen | they have been seen |

Past-Perfect Tense

- | | |
|-------------------------|--------------------|
| 1. I had been seen | we had been seen |
| 2. thou hadst been seen | you had been seen |
| 3. he had been seen | they had been seen |

Future Tense—*Predictive*

- | | |
|-----------------------|-------------------|
| 1. I shall be seen | we will be seen |
| 2. thou shalt be seen | you shall be seen |
| 3. he will be seen | they will be seen |

Future Tense—*Promissive*

- | | |
|-----------------------|--------------------|
| 1. I will be seen | we will be seen |
| 2. thou shalt be seen | you shall be seen |
| 3. he shall be seen | they shall be seen |

Future-Perfect Tense—*Predictive*

- | | |
|-----------------------------|--------------------------|
| 1. I shall have been seen | we shall have been seen |
| 2. Thou wilt have been seen | you will have been seen |
| 3. He will have been seen | they will have been seen |

Future-Perfect Tense—*Promissive*

- | | |
|------------------------------|---------------------------|
| 1. I will have been seen | we will have been seen |
| 2. thou shalt have been seen | you shall have been seen |
| 3. he shall have been seen | they shall have been seen |

SUBJUNCTIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-------------------|-------------------|
| 1. (if) I be seen | (if) we be seen |
| 2. thou be seen | --- you be seen |
| 3. he be seen | --- they be seen. |

Past Tense

- | | |
|-----------------------|---------------------|
| 1. (if) I were seen | (if) we were seen |
| 2. --- thou wert seen | (if) you were seen |
| 3. --- he were seen | (if) they were seen |

Present-Perfect Tense

- | | |
|-----------------------------|-------------------------|
| 1. (if) I have been seen | (if) we have been seen |
| 2. (if) thou have been seen | --- you have been seen |
| 3. --- he have been seen | --- they have been seen |

IMPERATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|--------------------------|---------------------|
| 2. be (thou or you) seen | be (ye or you) seen |
|--------------------------|---------------------|

Conjugation of *Write*—Progressive Form

Table of Conjugation

Infinitives

Participles

Pres. (to) be writing

Pres. being writing

Perf. (to) have been writing

Perf. having been writing

INDICATIVE MODE

Per. Singular

Plural

- | | |
|---------------------|------------------|
| 1. I am writing | we are writing |
| 2. thou art writing | you are writing |
| 3. he is writing | they are writing |

Past Tense

- | | |
|----------------------|-------------------|
| 1. I was writing | we were writing |
| 2. thou wast writing | you were writing |
| 3. he was writing | they were writing |

Present-Perfect Tense

- | | |
|---------------------------|------------------------|
| 1. I have been writing | we have been writing |
| 2. thou hast been writing | you have been writing |
| 3. he has been writing | they have been writing |

Past-Perfect Tense

- | | |
|----------------------------|-----------------------|
| 1. I had been writing | we had been writing |
| 2. thou hadst been writing | you had been writing |
| 3. he had been writing | they had been writing |

Future Tense—*Predictive*

- | | |
|-------------------------|----------------------|
| 1. I shall be writing | we shall be writing |
| 2. thou wilt be writing | you will be writing |
| 3. he will be writing | they will be writing |

Future Tense—*Promissive*

- | | |
|--------------------------|-----------------------|
| 1. I will be writing | you will be writing |
| 2. thou shalt be writing | you shall be writing |
| 3. he shall be writing | they shall be writing |

Future-Perfect Tense—*Predictive*

- | | |
|--------------------------------|-----------------------------|
| 1. I shall have been writing | we shall have been writing |
| 2. thou wilt have been writing | you will have been writing |
| 3. he will have been writing | they will have been writing |

Future-Perfect Tense—*Promissive*

- | | |
|---------------------------------|------------------------------|
| 1. I will have been writing | we will have been writing |
| 2. thou shalt have been writing | you shall have been writing |
| 3. he shall have been writing | they shall have been writing |

SUBJUNCTIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-------------------------|--------------------|
| 1. (if) I be writing | (if) we be writing |
| 2. (if) thou be writing | — you be writing |
| 3. — he be writing | — they be writing |

Past Tense

- | | |
|------------------------|----------------------|
| 1. (if) I were writing | (if) we were writing |
| 2. — thou wert writing | — you were writing |
| 3. — he were writing | — they were writing |

Present-Perfect Tense

- | | |
|-----------------------------|---------------------------|
| 1. (if) I have been writing | (if) we have been writing |
| 2. — thou have been writing | — you have been writing |
| 3. — he have been writing | — they have been writing |

IMPERATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-----------------------------|------------------------|
| 2. Be (thou or you) writing | be (ye or you) writing |
|-----------------------------|------------------------|

EMPHATIC AND POTENTIAL FORMS—EMPHATIC CONJUGATION

I

INDICATIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-----------------|------------|
| 1. I do go | we do go |
| 2. thou dost go | you do go |
| 3. he does go | they do go |

Past Tense

- | | |
|------------------|-------------|
| 1. I did go | we did go |
| 2. thou didst go | you did go |
| 3. he did go | they did go |

SUBJUNCTIVE MODE

Per. Singular

Plural

Present Tense

- | | |
|-----------------|---------------|
| 1. (if) I do go | (if) we do go |
| 2. — thou do go | — you do go |
| 3. — he do go | — they do go |

Past Tense

- | | |
|---------------------|----------------|
| 1. (if) I did go | (if) we did go |
| 2. (if) thou did go | — you did go |
| 3. — he did go | — they did go |

IMPERATIVE MODE

Per. Singular	Plural
---------------	--------

Present Tense

- | | |
|------------------------|-------------------|
| 2. do (thou or you) go | do (ye or you) go |
|------------------------|-------------------|

POTENTIAL CONJUGATION

2

Table of Conjugation

Per. Singular	Plural
---------------	--------

Present Tense

- | | |
|------------------|-------------|
| 1. I may go | we may go |
| 2. thou mayst go | you may go |
| 3. he may go | they may go |

Present-Perfect Tense

- | | |
|-------------------------|--------------------|
| 1. I may have gone | we may have gone |
| 2. thou mayst have gone | you may have gone |
| 3. he may have gone | they may have gone |

Past Tense

- | | |
|--------------------|---------------|
| 1. I might go | we might go |
| 2. thou mightst go | you might go |
| 3. he might go | they might go |

Past-Perfect Tense

- | | |
|---------------------------|----------------------|
| 1. I might have gone | we might have gone |
| 2. thou mightst have gone | you might have gone |
| 3. he might have gone | they might have gone |

The emphatic forms are used only in the present and the past tenses.

Potential forms with *may* and *can* are used in the present, present-perfect, past, and past-perfect; with *must*, only in the present and present-perfect; with *would* and *should*, only in the past and past-perfect.

Potential forms have no imperative, but are used subjunctively, without change.

GENERAL REMARKS ON CONJUGATION

Old Forms.—The forms in the table in the second person singular are called old forms. They are regularly made by adding *st*, or *est* to the root-form.

Examples.—See, seest; go, goest; rove, rovest.

The third person singular also has old forms, made by adding *th* or *eth* to the root-form.

Examples.—See, seeth; go, goeth; rove, roveth.

The old forms are now limited principally to the Bible, to poetry, and to translations of old writings.

In ordinary language of the present day, the second person plural is used as second person singular.

Orthographic Changes.—In the ordinary form of the third person singular, the following changes occur:

1. Verbs ending with *y* preceded by a consonant change the *y* to *i* and add *es*:

Try, tries; deny, denies; apply, applies.

2. Verbs ending with *ch*, *sh*, *zz*, add *es* which forms a new syllable:

Crouch, crouches; rush, rushes; hiss, hisses; buzz, buzzes.

Go and *do* also take *es*, but this *es* does not add a new syllable; as, *goes*, *does*.

In the old forms the following changes occur:—

1. Verbs ending with *y* preceded by a consonant, change *y* into *i* before *est* and *eth*:—

Try, triest, trieth; deny, deniest, denieth; reply, repliest, replieth.

2. Verbs of one syllable (or of more than one with the accent on the last syllable) ending with a single consonant preceded by a short vowel, double the final consonant before *est* or *eth*:—

Hit, hittest, hitteth; stop, stoppest, stoppeth; admit, admittest, admitteth.

Subjunctive Forms.—Except in the case of the verb *be*, the forms of the subjunctive differ from those of the indicative only in the second and third persons singular.

In the second person, variations occur only in connection with the old forms. With modern forms, the subjunctive differs in form from the indicative only in the third person singular of the present and present-perfect tenses, except in the case of the verb *be* and in those phrase forms in which *be* is used as auxiliary.

The subjunctive may be used in all the six tenses, but in most cases the mode must be determined from the use, and not from the form.

REVIEW

Conjugate the following verbs:—

Move, try, sit, lie, lay, read, step, rap, run.

Synopsis is the regular arrangement of a verb in all its modes and tenses.

Give the synopsis of the following verbs in the third person and singular number:—

Love, be, come, draw, bid.

COMPOSITION

I

Theme and Paragraph

The term "Composition" as applied to language is the *act or art* of arranging words into sentences, sentences into paragraphs, and paragraphs into a complete unity so as to express related thoughts in a logical and forcible manner.

The term composition is also used to *name the result* of composing or putting together related thoughts. This use of the term composition is identical with that of the term *theme*.

A *Theme* is usually made up of sentences grouped together under sub-topics. Such groups are called *paragraphs*. The sentences of each paragraph are related to each other in such a way as to develop a common thought. There is a paragraph for each sub-topic, and the paragraphs are connected by a common thought-relation to the *chief topic* or *subject*; yet each paragraph constitutes a unit in itself,—that is, each paragraph treats of a particular feature or phase of the subject.

To learn more definitely what constitutes a paragraph and how to divide a theme into paragraph units, the student is advised to consult some of the most familiar prose selections in his school reader. He will notice there that the selection as a whole has a title, called a *subject*. That which is written about this subject is called a *theme*. He should determine

what the probable sub-topics are, and study the plan by which the paragraphs are arranged. He may discover that the paragraphs are so placed in the composition of the theme, as to present an orderly and harmonious arrangement, in which the subject, or chief topic, is kept constantly in thought.

Literary Composition is classified thus:—

1. *Prose*, in which words and phrases are arranged with primary reference to the sense.
2. *Poetry*, in which the composition is arranged in metrical form. It appeals to the sense of music, beauty, and imagery.

The principal kinds of composition are named from the subject matter:—

1. *Descriptions*, which tell of the characteristics of persons, and things, in such a manner as to produce in the mind of the reader a clear picture of the object described; as, *Grand Canyon*, *Iceland in Winter*.
2. *Narratives*, which give a connected story of experiences, events, or incidents, either real or imaginary; as,—

The Story of Kit Carson.

The Drummer Boy at Shiloh.

3. *Essays or Expositions*, which explain the theories and conclusions of the writer. The explanatory features and definitions of scientific text books belong to this class of composition, also such subjects as,—

The Principles of Government.

Tyndall's Forms of Water.

The Mechanical Uses of Electricity.

4. *Arguments*, which are intended to establish the truth of doubted propositions; as,—

Should municipalities own their public utilities?

5. *Appeals, Orations, Sermons*, etc., which are intended to affect the opinions or arouse the feelings of the hearers; as,—

Rienzi's Address to the Romans.

Lincoln's Speech at Gettysburg.

The various forms of composition, such as histories, biographies, poems, speeches, usually combine two or more of these kinds of composition.

2

The Old Church

Along the way, we came to the old church, so benevolent and patriarchal in appearance that it seems still to be inviting the wayworn pilgrim to enter and receive spiritual comfort.

It is half hidden in a grove of tall pines; and is nearly surrounded by tombstones that guard it like so many sentinels.

Vines cling to its walls and cover the roof in an embrace which tells of long companionship.

The churchyard is white with daisies, nature's flowery coverlet over her children.

The subject of this composition is "The Old Church." The sub-topics in order of their arrangement are:—

1. Appearance of the old church and what it suggests.

2. The church surroundings and what they suggest.
3. The vines that embrace the old church and what they suggest.
4. The churchyard daisies and what they seem to be.

The subject of a composition sometimes is called *Title*, or *Chief Topic*.

A short essay or composition is commonly called a *Theme*. This term usually is applied to compositions written in schools.

About what sub-topic is each paragraph made to tell?

It should be noticed that a single sentence may form a paragraph. There always should be as many paragraphs in a composition as there are prominent divisions of the subject to be treated. Does this composition, "The Old Church," tell a story, or describe a place, or do both? Would you call it, therefore, a narrative, or a description, or a combination of the two? If the last, the term descriptive narrative is used.

Observe that each paragraph contains a statement of something real and of something that is purely imaginary. State what is real and what is imaginary in the story.

How many monosyllables are in the first paragraph? Mention the dissyllables; the trisyllables; the polysyllables. What words refer to natural objects? What words refer to objects made by man?

Words of one, two, three, or more than three syllables are respectively, monosyllables, dissyllables, trisyllables, or polysyllables.

3

If all were rain and never sun,
No bow could span the hill;
If all were sun and never rain,
There'd be no rainbow still.

— *Christina Rossetti.*

We all like to look at a rainbow. When the rain is falling, we often wish that the sun would shine. When it is hot and dusty we wish for rain. Unless we have both the sun and the rain, there can be no rainbow. The sun striking the rain makes the rainbow.

So in composition, the thought can illuminate and make beautiful common words. As the sun and the rain are both necessary to the making of a rainbow, so clear thinking and expression make good composition.

Observe that the second and fourth lines of the stanza are indented. Do you think the writer intends us to see anything deeper in the poem than the thought of the sun and the rain? Having carefully studied the stanza, write a brief *theme* with this stanza written as its *subject*.

4

The Wind in a Frolic

The wind one morning sprang up from sleep,
Saying, "Now for a frolic! Now for a leap!
Now for a madcap galloping chase!
I'll make a commotion in every place!"
So it swept with a bustle right through a great town,
Creaking the signs and scattering down
Shutters; and whisking, with merciless squalls

Old women's bonnets and ginger bread stalls.
There never was heard a much lustier shout,
As the apples and oranges tumbled about.

—*William Howitt.*

Note that each line in poetry begins with a capital letter.

The first word and the chief words in titles of books, poems, and stories must begin with capitals; as,—

The Wind in a Frolic. The Yellow Violet. To a Water Fowl.

Use other words in place of the following:—

Sprang up from sleep; madcap galloping chase; It swept with a bustle; whisking with merciless squalls; lustier shout; tumbled about.

A direct quotation should be enclosed in quotation marks; as, Saying, "Now for a frolic." "Well, that is a jolly life," said Tom.

A direct quotation gives the exact words of the speaker.

Tell in different words the story of "The Wind in a Frolic."

Write a short composition about a wind storm, using the following topics:—

1. What it does on land and sea.
2. What it does to purify water and air.

5

Methinks I see it now, that one solitary, adventurous vessel, the Mayflower of a forlorn hope, freighted with the prospects of a future state, and bound across the unknown sea. I behold it pursuing, with a thousand

misgivings, the uncertain, the tedious voyage. Suns rise and set, and weeks and months pass; and winter surprises them on the deep, but brings them not the sight of the wished-for shore. I see them now, scantily supplied with provisions, crowded almost to suffocation in their ill-stored prison, delayed by calms, and now driven in fury upon the raging tempest, on the high and giddy wave. The awful voice of the storm howls through the rigging; the laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly, from billow to billow; the ocean breaks and beats against the staggering vessel. I see them, escaped from their perils, pursuing their all but desperate undertaking, and landed at last, after a few months passage, on the ice-clad rock of Plymouth.—*Edward Everett.*

The comma is used to set off words, phrases, and clauses used independently; as, "The ship leaps, as it were, madly." "I shall try to see you, however."

Use other expressions in place of the following:—

Methinks, forlorn, freights, dismal, perils, rigging.

From what place did the Mayflower set sail? What ocean did it cross? Where did it land?

Imagine the speaker standing on a high point of land on the Atlantic coast gazing eastward as the ship comes on. What does he first see? What does he see a little later? What, still later? What is the last event in the voyage?

Observe that all the verbs denote present time; this gives animation and reality to the narrative. Give other examples of the present tense used to tell of past events; of future events.

Name some persons who were aboard the Mayflower.
Describe how the Pilgrims spent their first winter in America.

6

Memorize the following selection:—

Daffodils

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,—
A host of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous, as the stars that shine
And twinkle in the Milky Way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I, at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not but be gay
In such a jocund company;
I gazed—and gazed—but little thought
What wealth the show to me had brought.
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

—*William Wordsworth.*

The dash is used when the sentence breaks off abruptly and the thought is resumed after a pause; as, I saw a crowd, etc. I gazed—and gazed—but little thought, etc.

Give the rule for the use of the hyphen in *never-ending*.

Why do *Milky* and *Way* begin with capital letters?

Emphatic and special words are printed in italics; as, Madam, *you* have my father much offended.

In manuscripts, a word underlined indicates that it is to be printed in italics.

The names of books, magazines, etc., may be in italics unless they are set off by quotation marks;

Wordsworth's *The Rainbow* or "The Rainbow." The *Saturday Review* or "The Saturday Review."

What is the effect of the *dash* after "I saw a crowd?" Do you think the wanderer ceased his stroll? What influence did the daffodils have on the poet's thoughts?

Use other expressions in place of *continuous*, *margin*, *jocund*.

Write a description of the scene, including the lake, the bay, the waves, the long array of daffodils gently stirred by the breeze, and the overhanging trees.

Illustrate your description with one or more pencil sketches of the scene.

7

How Robert Louis Stevenson Learned to Write

Robert Louis Stevenson was born in Edinburgh, Scotland, November 13, 1850. One of his teachers said of him: "He was without exception the most delightful boy I ever knew, full of fun, full of tender feeling, ready for his lessons, ready for a story."

As a child his delight was intense in hearing, reading and making imaginative stories. His interest in learning to write began early. From the time he was twelve this was his chief interest. He wrote of himself:—

“All through my boyhood and youth I was always busy on my own private purpose, which was to learn to write. I kept always two books in my pocket, one to read, and one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or write down the features of the scene. Thus I lived with words. For what I thus wrote was for no ulterior use; it was written consciously for practice. It was not so much that I wished to be an author (although I wished that too) as that I had vowed I would learn to write. That was a proficiency that tempted me; and I practiced to acquire it, as men learn to whittle.”

Who was Robert Louis Stevenson? Name some of his writings. What was his fixed purpose even when a child? Describe his method for becoming a writer.

Explain the meaning of the following expressions:—

Imaginative stories; to learn to write; fitting what I saw with appropriate words; I lived with words; proficiency.

In one of his stories, Mr. Stevenson tells of a hungry boy who climbed into a large box one night after an apple. As he stooped to pick up the fruit, two men approached in the darkness, and sat down against the box. The boy was somewhat frightened, but he kept quiet and heard a terrible story. Write a story such as you think he may have heard.

Write a composition, using the following outline:—

The Boy and the Man

Where the boy was reared. How he passed his days there. His longings. The city where he afterwards lived. His occupation. His travels and some things he saw on his journey.

Your composition will be more interesting if you illustrate it.

8

The Devil-Fish

What, then, is the devil-fish? It is a huge cupping glass.

The devil-fish is crafty. When one is least expecting it, it suddenly opens.

The devil-fish not only swims, but crawls. It is part fish, part reptile. It crawls upon the bed of the sea. At such times it makes use of its eight feelers, and creeps along after the fashion of a swiftly moving caterpillar.

It has no blood, no bones, no flesh. It is soft and flabby; a skin with nothing inside. Its eight tentacles may be turned inside out like the fingers of a glove.

Such was the creature in whose power Gilliatt had fallen.—*Victor Hugo*.

In the above description, there are five paragraphs.

Each paragraph in a composition has a certain topic. The topics of the five paragraphs are:—

The query; the character of the devil-fish; its mode of locomotion; its physical construction; Gilliatt's danger.

The sentences in a paragraph should treat only of the topic of that paragraph. The paragraph is then said to possess unity.

Does the third paragraph have unity? Give your reasons. If the first sentence of the fourth paragraph were placed in the third paragraph, what would be the effect on its unity? State your reasons. Would it be proper to combine the fourth and fifth paragraphs in one paragraph?

What is a cupping glass?

Write a description in five paragraphs of one of the following objects:—

eagle	snail	angleworm
wolf	bison	ostrich
zebra	spider	llama

9

A story of the Thrush

Not far away, near the edge of the deep woods, stands a hawthorne bush. Within its thick, spreading branches, day after day, early in the morning, a merry thrush sings. The song is so sweet that the little animals of the woods pause, and prick up their furry ears to hear the music.

Here he and his mate work gathering moss and twigs and clay to build their nest.

The summer hours come and go and still he sings his sweet song.

By and by four little eggs are seen in the nest. How pretty are the tiny shells of greenish blue! Soon faint calls are heard within the bush. No longer do the little eggs appear, but in their place are four of nature's minstrels. How they chirp! How they strive to use their wings!

At last they fly away, "glad as the sunshine and the laughing sky."

The little animals of the woods still listen, but listen in vain for the sweet song from the bush.—

This is a picture of the home of a bird-family. The thrush seeks the woods to build its nest. Everything in this picture is beautiful. How is work made glad? How are common things and clay made beautiful? Why does one not regret the passing of the summer? Do you know what kind of homes the little animals live in?

Describe the home of a city bird that lives in the city, suggesting that there is a beauty in the city background just as there is in the deep woods.

10

CROSSING THE BAR

Sunset and evening star,

And one clear call for me;

And may there be no moaning of the bar,

When I put out to sea.

But such a tide as moving seems asleep,

Too full for sound or foam

When that which drew from out the boundless deep

Turns again home.

Twilight and evening bell,

And after that the dark:

And may there be no sadness of farewell,

When I embark;

For though from out our bourne of Time and Place

The flood may bear me far,

I hope to see my Pilot face to face

When I have crossed the bar.

—*Alfred Tennyson.*

Study this poem carefully until you think you know what sentiments the author intends to convey.

Tell in your own words the meaning as you understand it.

What time of day is depicted? Name all the evidences of this time mentioned.

Would you consider these lines the meditations of a young person, or one advanced in years? Why do you so conclude?

What is the journey he contemplates?

Which stanza most definitely determines that his journey is not one that he may repeat?

To what does the word sunset refer? What stars may be evening stars? What is the evening star now? Is there usually sadness and farewell when such a journey comes?

What lines show that the journey is a long one?

What is meant by *bar*, *put out*, *bourne*, *Pilot*?

What is meant by indentations? Notice carefully the indented lines, and tell what rule appears to govern these indentations.

Who is the author of this poem? What can you tell about him?

II

The Day is Done

Read the following poem, talk about it in class, and commit to memory several stanzas that you like best. To consider this poem critically will take the time of three or more recitations.

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

Come, read to me some poem,
Some simple and heartfelt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

Not from the grand old masters,
Not from the bards sublime,
Whose distant footsteps echo
Through the corridors of Time.

For, like strains of martial music,
Their mighty thoughts suggest
Life's endless toil and endeavor;
And to-night I long for rest.

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor,
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

When a poem becomes a household word we may know there is something in it that is universal in appeal. Our American poet, Longfellow, has peculiar felicity in putting into musical expression those simple and natural feelings we have all through life. He is in touch with old and young, unaffectedly sweet, wholesome, serene.

This poem, "The Day is Done," is one which is deservedly best known. The poem is a lyric, that is, it is a personal expression of mood. It is not telling how people in general feel, but it is an intimate revelation of the poet's own heart.

Notice how definite it is in all its allusions! You know just how the singer came to feel as he does. Night is coming down on the lonely country. A misty rain has set in. The house is shut away from the rest of the world. Stillness and melancholy came down with the darkness. The neighboring village seems farther away than in reality, and the glimmer of its lights intensifies the sense of isolation.

The mood is not tragic. There is nothing forbidding or distressing. It is the healthful weariness that follows a day of active beneficence. What Longfellow calls "a feeling of sadness that is not akin to pain" is what Milton calls "divinest melancholy." It would not be far wrong to call this poem Longfellow's "Il Penseroso." It is that peculiar sadness which we enjoy somewhat as we do happiness. We feel it when day fades and twilight comes on, when summer wanes and autumn approaches, when the birds fly southward and there are no little eggs in the nest in the hawthorn tree. We know that morning will dawn, that spring will come, that birds will seek the tree again! It is sorrow with the discomfort taken out of it.

Just as we all do in this mood, the poet wants a subdued and sweet accompaniment to his thought. Is it not natural that he should turn to something gentle and unassuming that resembles passion only as the mist resembles rain? There is the added music of a well-known and loved voice, and the sadness lifts and disappears in peace and content.

The poem concludes with four lines that are perfect in thought and suggestion and beauty. They have

the quality of folk-music, but that quality is heightened and rarified. Unconscious culture adds a touch here. The Arab would not have occurred to a man not at home in the imagery of other races than his own. How unobtrusively the Arab comes in,—as imagery from many races may come to us in America because our nation includes many races!

The impression which the poem leaves on you is that of a rare, sweet, strain of music. Like music, it sinks into your memory, and has the same effect upon you that the simple and heartfelt lay had upon the poet; that is, it tranquilizes.

The form of the poem is simple and modest like the thought, alternate lines rhyming, ending respectively with feminine and masculine stress, giving a gentle, chiming movement and sound. A pause usually follows every line as though for thought and repose. The allusions and illustrations are natural and clear.

Carefully define the meaning of the following terms of expression and words:—

Wings of night; akin to pain; grand old masters; bards sublime; corridors of Time; gushed from his heart; that infest the day; universal in appeal; divinest melancholy; Il Penseroso; folk-music.

felicity	revelation	unassuming
unaffectedly	allusions	lifts
unwholesome	intensifies	rarified
serene	isolation	imagery
lyric	tragic	unobtrusively
intimate	beneficence	tranquilizes

LETTER WRITING

Nearly everyone has experienced the pleasure of receiving interesting letters in legible writing and properly punctuated.

Should not the student who has every facility, strive earnestly to write letters that clearly express his ideas and give pleasure to those who receive them?

Many a person has found the key to a successful business career, in his ability to write forcible and well arranged letters.

Observe the various parts of the friendly letter given below: (1) the heading; (2) the introduction; (3) the body; (4) the complimentary close; (5) the signature; (6) also the address placed on the envelope, which is called the superscription.

(1) Minneapolis, Minn.,

Aug. 3, 1911.

Mrs. Jane Weston,

Hebron, N. Y. (2)

My dear Mother: (3)

I have been extremely busy with my duties for the last few days, which explains my tardiness in answering your cheerful letter of July 24th.

I know that a plea of too much work is not a good excuse for neglecting one's nearest relatives and friends; so, I apologize for not writing before, and also for the enforced brevity of this letter.

I expect to be with you next Saturday, and will then tell you many things of interest. Until then, be assured that I shall count the days until I see you again.

Give my love to sister Madge and all my friends.

Your devoted son, (4)

James. (5)

Mrs. Jane Weston,

Hebron, N. Y. (6)

1. The heading of a letter consists of the name of the place at which the letter is written, and the date. The street number as well as the name of the place should be written if one writes from a city.

1350 Fifth St.,
Los Angeles, Cal.,
Nov. 14, 1911.
12 Wood Court, Augusta, Me.,
July 2, 1910.
Kingston, N. Y.,
Dec. 20, 1912.

2. The introduction consists of the address of the person for whom the letter is intended, and the salutation.

Miss Doris Mauck,
Wheeling, W. Va.
My dear Miss Mauck:
Mr. George Longan,
Kansas City, Mo.
Dear Mr. Longan:
Mrs. Julia K. Karnes,
Litchfield, Ill.
Dear Cousin Julia: (friendly)

Sometimes, in friendly letters, the address for whom the letter is intended, is omitted in the introduction.

The address sometimes is placed below the body of the letter, to the left; but the above form is preferable.

A colon usually follows the formal salutation.

If the salutation be lengthy, it may be followed by a colon and a dash (:—)

Be sure to use a salutation that is appropriate to the one addressed.

Observe the following common salutations:—

Gentlemen:

Dear Sir:

My dear Sir:

Madam:

My dear Mr. Hill: (formal)

Dear Mrs. Chester: (friendly)

My dear Aunt,

Dear Cousin Frank,

My dear Dorothy,

3. The body of a letter should begin immediately below the salutation and should be indented as a paragraph. The margin at the left of the page should be wider than on the right.

Avoid such hackneyed expressions as, "Your welcome letter of May 4th, duly received;" "We are all very well and hope you are the same;" "Referring to your recent letter, I beg to say, etc."

The complimentary close is indented still more than the first line of the body.

Be sure that the complimentary close harmonizes with the salutation.

Which of the following forms would you use for *business* or other *formal* letters; which, for *friendly* letters; which, for letters of affection?

Yours with respect; Respectfully yours; Very

truly yours; Yours very truly; Cordially yours;
 Very cordially yours; Sincerely yours; Very sincerely
 yours; Yours very sincerely; Your affectionate son;
 Faithfully yours; Lovingly yours.

The signature consists of the name of the writer. A gentleman should not write his title; but a lady in writing a business letter or a formal note to one who does not know whether she is married or single, may write her title; as, (Miss) Edith M. Everett. (Mrs.) J. W. Mauck.

The superscription, which is placed on the envelope, contains the necessary items of address. Be sure that no item is omitted that may prevent the letter from reaching its proper destination.

Double titles are in bad form; as, Mr. Carl Valentine, Esq.

Unless for identification do not use the title of the husband in addressing the wife; as, Mrs. (Dr.) Bion Whelan.

Learn the following list of abbreviated titles:

Mr.	Sen. (Senator)
Mrs.	Pres. (President)
Mme. (Madame)	Sec. (Secretary)
Messrs. (Gentlemen)	Treas. (Treasurer)
Esq. (Esquire)	M. D. (Doctor of Medicine)
Col. (Colonel)	A. B. (Bachelor of Arts)
Maj. (Major)	A. M. (Master of Arts)
Capt. (Captain)	D. D. (Doctor of Divinity)
Dr. (Doctor)	LL. D. (Doctor of Laws)
Hon. (Honorable)	Ph. D. (Doctor of Philosophy)

Write the abbreviations for the names of the months.
Write the full names and the abbreviations of the states.
Study the following forms of letters, and name the parts of each:—

I

Business Form
913 Champa St., Denver, Colo.,
Sept. 14, 1911.
Messrs. Jno. B. Raines & Co.,
1414 Arch St.,
Philadelphia, Pa.

Gentlemen:

Please send by American Express, at your earliest convenience, the following merchandise:

- 1 doz. "Busy Hour" Copy Books,
- 1 vol. "Mosses from the old Manse,"
- 3 Talbot Fountain Pens (as advertised),
- 4 Ink Erasers (small size).

I enclose money order (\$5.10) for same.

Yours respectfully,

(Miss) Florence Holbrook.

2

Very Formal Note
Dr. and Mrs. Edwin C. Williams
request the pleasure of
Miss Lucy Sherman's
company at dinner
Thursday evening, August third
at six o'clock
1020 Locust Street

(a) Acceptance

Miss Lucy Sherman accepts with pleasure the kind invitation of Dr. and Mrs. Edwin C. Williams, for Thursday evening, August third, at six o'clock.

19 Wales Avenue,
July twenty-seventh.

(b) Regret

Miss Lucy Sherman regrets that on account of the illness of her father, she will be unable to accept the kind invitation of Dr. and Mrs. Edwin C. Williams, for Thursday evening, August third, at six o'clock.

19 Wales Avenue,
July twenty-seventh.

3

Informal Note

Dear Mr. Crandall,

Mrs. Sandford and I should be pleased to engage your company for Wednesday evening, December ninth, at 5:30 o'clock, for an informal dinner to be given in honor of our niece, Miss Elsie Knox, of Staunton, Virginia. Later in the evening, we expect to take an automobile ride through Madison Park.

Cordially yours,
Henry Sandford.

217 Palm Place,
October fifth.

(a) Acceptance

Dear Mr. Sandford,

I am pleased to accept your very kind invitation for Wednesday evening, October ninth, at 5:30 o'clock.

The dinner you are planning, the drive through Madison Park, and, above all, the meeting with your niece, Miss Knox, suggest interesting events. I thank you for including me among the guests for the evening.

Sincerely your friend,

Walter Crandall.

221 Summit Boulevard,
October sixth.

(b) Regret

Dear Mr. Sandford,

I am sorry that it is impossible for me to accept your kind invitation for Wednesday evening, October ninth, at 5:30 o'clock, as, at that time, I expect to be out of the city. I hope, however, to meet Miss Knox in the near future, and to get better acquainted with your family.

Sincerely yours,

Walter Crandall.

221 Summit Boulevard,
October sixth.

4

Friendly letter

Washington, D. C.

Oct. 1, 1911.

Mr. Fred Walters,
1700 Pryam St.,
New Orleans, La.

My dear Fred,

I thank you for giving your friend, Mr. Ralph Munson, a letter of introduction to me. One rainy

evening last week, he happened in. I being half asleep, rose quickly from my chair. Mr. Munson, laughing good-naturedly, advanced toward me, saying:

"I beg your pardon for this intrusion, Dr. Holmes; but, I assure you, I am properly introduced by your old time-honored schoolmate, Fred Walters, of Pittsburgh."

"I am glad to see you!" I cried, cordially shaking his hand. "Mr. Walter's friends are mine, too. 'Tis an age since I saw him; but he still rambles about in my fondest memories. Have a chair, sir."

Mr. Munson sat down, and continued in the same jolly fashion:—

"The last time I saw your friend, Mr. Walters, he said: 'Above all things else, call to see Dr. Holmes when you return to New Orleans; he will treat you well if nothing more.' "

"To be favorably remembered by one that I have known from earliest childhood, is a great honor," I replied. "I knew Fred, Jack Dinsmore, and Cecil Horton, during our kindergarten days. At college, we studied, recited, played, and romped together. My! but it seems a long time ago. The days speed, speed, speed, away."

"That time flies, is a true proverb," said Mr. Munson seriously. "It waits not for the young, the middle-aged, or the old. Will you tell me about your family?"

"There are four brothers living; my three sisters are dead," I responded. "We boys still cling to our youthful nicknames. They call me Napoleon; Clarence, Bismarck; Hugh, Plato; and Donald, the

youngest, Alexander the Great. Many good lessons, our parents taught us from infancy to manhood. Aunt Lucy (bless her kind heart!) lived with us until we left home. She read us everything from Milton's 'Paradise Regained' down to Alger's 'Rufus and Rose.' "

"O Dr. Holmes, I am sorry to leave you so soon," said Mr. Munson with a suddenness that startled me. "I myself have enjoyed this short call more than I can express. The truth is, I have to go back to my office at 8 o'clock. We working people in a great city, must not forget our p's and q's. Good-by until I see you again. When you write to Mr. Walters, tell him I assured you I found his old chum very entertaining."

Thus ended this unusually brief call; but your friend, Mr. Munson, left a smile and a sprightly influence that will be to me a pleasant recollection for many other rainy nights. I hope, too, that he was equally benefited by my learned(?) conversation.

With kindest regards to yourself and to all your family,

I remain, Your sincere friend,

Harry B. Holmes.

I

Study carefully the foregoing letter.

Point out a declarative sentence; an interrogative sentence; an imperative sentence; an exclamatory sentence; an exclamatory word; a sentence in which the object precedes the verb; a direct quotation; a quotation within a quotation; a comma that follows a phrase out of the natural order; several nouns in a series; a noun used to explain another noun; *I* and *O*; *I myself*, and tell why no comma is used

between the two words; a question mark used to imply doubt on the part of the writer as to correctness, or to intimate the opposite; a long subject separated from the rest of the sentence by a comma; a comma that follows a subject ending with a verb; a co-ordinate series of words in pairs between which the conjunction is omitted; a comma used in place of the connecting word *that*; a comma used after a word that is repeated.

Observe that *laughing good-naturedly* and *half asleep* are set off by the comma, because they are non-restrictive participle phrases.

Begin at the heading of the letter, and tell the use of each punctuation mark.

2

Write suitable letters to the following individuals:

1. Some near relative who has written you to give him or her a full account of a party you recently attended.
2. Florence Weaver, Des Moines, Iowa, whom you have never met. She has asked, through the columns of a daily paper, that someone write her a brief sketch of the Pilgrim Fathers. Tell why they came to America; where they landed; what they had planned to do; and how their plans were carried out; etc.
3. Stark, Wells & Co., owning a department store in Des Moines, Iowa, asking them their prices on a list of eight articles. Itemize the list neatly and plainly.
4. A school friend, who has invited you to attend his birthday celebration. You cannot go on account of a previous engagement.
5. A teacher, who wants you to be present at a reading of Dicken's "Little Dorrit," to be given at her home. Tell her that you will be present.
6. Howard, Wagner & Co., Publishers at Pittsburgh,

Pennsylvania. They have advertised in a leading paper that they will give a position to a school boy or girl that seems best qualified to act as their agent. Tell where you saw the advertisement; give your name, address, age, and business or educational qualifications; give references as to your character, ability, experience, etc.

7. One of your classmates, asking him or her to attend a dinner given in honor of a visiting friend.

8. Some general store in a large city, asking for three books or three pieces of music. Mention for how much the enclosed money order calls.

9. Prof. J. W. Mauck, President of Hillsdale College, Hillsdale, Michigan, who has written you to find out what studies you are pursuing, and what course you desire.

10. A relative, who is in the city on business, telling him what Christmas presents to get for various members of your family and several friends. Observe orderly arrangements; be accurate in your descriptions; use correct punctuation.

RULES FOR CAPITAL LETTERS AND PUNCTUATION

Study the following rules and examples, and write other examples illustrating the application of each rule:

1. The first word of every sentence should begin with a capital.

The tadpole, or polliwog, becomes a frog.

Where is the true man's fatherland?

How strange are the freaks of memory!

2. A sentence used as an example should begin with a capital.

A sentence used to express a question is called an interrogative sentence; as, *Will you be patient?*

3. A sentence quoted directly, or equivalent to a direct quotation should begin with a capital.

Remember the ancient maxim—"Know thyself."

One truth is clear,—“Whatever is, is right.”

4. Every line of poetry should begin with a capital.

“The world is not so bad a world

As some would like to make it;

Though whether good, or whether bad,

Depends on how we take it.”

5. The first word after such introductory expressions as “Resolved, Be it resolved, Be it enacted, etc.,” should begin with a capital.

Resolved, That hereafter our meetings begin at eight o'clock.

6. The pronoun *I* and the interjection *O* should be written in capitals.

Have I not had to wrestle with my lot?

But O for the touch of a vanished hand,

And the sound of a voice that is still.

7. Every proper noun and every proper adjective should begin with a capital.

Charles, George Washington, London, Paris, France, American, Canadian, Johnsonian, Welsh, Scotch, German.

8. Every title of office or respect should begin with a capital.

King Edward, Emperor William, Duke Henry, President Jackson, Judge Allen, Prof. James, Mr. Brown, Miss Walters.

9. All words that name the Deity, should begin with a capital letter.

God, Most High, the Almighty, the Supreme Being, Providence.

A pronoun, denoting the Deity, needs no capital when written in connection with its antecedent noun:

God moves in a mysterious way to perform his wonders.

The pronoun should begin with a capital when the noun representing Deity is not expressed or plainly evident as its antecedent:—

Thy wisdom and Thy power made them all; and they are the works of Thy hand.

10. Each item in an enumeration of particulars arranged in paragraphs should begin with a capital.

My total expenditures the past year were as follows:

For Board and Lodging.....	\$300.00
For Clothing.....	100.00
For Life Insurance.....	200.00
For Incidentals.....	150.00

11. Every noun, adjective, verb, and adverb in titles of books, subjects of essays, and captions of all kinds should begin with a capital.

Practical Studies in English; Use of Capital Letters.

12. The name of an object strongly personified should begin with a capital.

Gentle Spring, in sunshine clad,
Well dost thou thy power display.

PUNCTUATION

The Period

1. A period should be placed at the end of a declarative or an imperative sentence.

New beauties rise with each revolving day.

Learn to make others happy.

2. A period should be placed after a caption, a signature, a business or other sign, or any expression complete by itself.

Rules for Punctuation. Practical Studies in English.
D. C. Chase. Geo. W. Teed. General Merchandise,
The Fine Arts Building.

3. A period should be placed after an abbreviation.
Mr., Prof., Dr., Hon., Mrs., Va., Mass., Colo., Jan., Sun.
4. A period should be used to separate decimals
from whole numbers,
3.428; 5.3459.
5. A period should be placed after a figure denoting the number of an item in a series.

The Interrogation Point

1. An interrogation point should be placed at the end of every interrogative sentence.

Is this the land our fathers loved?

2. An interrogation point should be placed after a question quoted directly.

"Who is this youth?", asked the man.

3. An interrogation point is sometimes enclosed within curves and placed after a word or statement to imply doubt as to its correctness or to insinuate the opposite.

Jeffreys was one of the most impartial (?) of jurists.

The Exclamation Point

1. An exclamation point should be placed at the end of an exclamatory sentence.

With what a glory comes and goes the year!
Sail forth into the sea, O Ship!
And live there men who slight immortal fame!

2. An exclamation point should be placed after an exclamatory part of a sentence.

Oh, blindness to the future! kindly given
That each day may fill the circle marked in heaven.

3. An exclamation point should, in most cases, be placed after an interjection.

Alas! I have nor hope nor health.

4. An exclamation point is sometimes placed after a word to denote irony or contempt.

This scholar and statesman (!) would have us think that the law should be repeated.

The Comma

1. A comma is used to separate the subject from the predicate in the following cases:—

- a. When the subject is very long.

To know that which before us lies in daily life, is the prime wisdom.

—*John Milton.*

- b. When the subject ends with a finite verb.

Whatever is, is right.

—*Alexander Pope.*

- c. When the subject consists of a co-ordinate series of words with all conjunctions omitted between

the members, or of a co-ordinate series of pairs with the conjunctions omitted between the pairs.

The first, the last, is welcome here.

—*Sir Walter Scott.*

Hope and fear, pleasure and pain, diversify our lives.

d. When the subjects consist of parts placed in contrast with each other.

Strong proofs, not a loud voice, produce conviction.

2. A comma is used to separate the object complement from its governing verb in the following cases.

a. When the object complement consists of a chief word that is modified by a clause, and stands before the governing verb and its subject.

The seed ye sow, another reaps.

—*Percy Bysshe Shelly.*

b. When the object complement is a short and informal quotation, and follows its governing verb.

We know, "Nothing can be known."

—*George Gordon Byron.*

3. The comma is used to set off an explanatory modifier when it is not restrictive or closely connected with the modified word.

Now the bright morning star, day's harbinger,
Comes dancing from the east.—*John Milton.*

4. The comma is used to set off an apposition adjective, or participle.

The clouds, dark and foreboding, passed from view.

Note. An adjective or participle placed after the word it modifies, as if added to it or put in as the result of an afterthought, is called an *apposition adjective* or an *appositive participle*.

5. The comma is used to set off a participle phrase when it is not restrictive.

Clear shone the skies, cooled with eternal gales.

—*James Thomson.*

6. The comma is used to set off an adjective clause not used restrictively.

They had one son, who had grown up to be the staff and pride of their old age.

—*Washington Irving.*

7. The comma is used to set off an adverbial prepositional phrase when it is loosely connected with the rest of the sentence, or placed out of its regular order.

By lake and stream, by wood and glen,
Our stately grove we follow.

—*John G. Whittier.*

What prospects, from his watch-tower high,
Gleam gradual on the warder's eye!

—*Sir Walter Scott.*

Note. A phrase placed out of its regular order is not set off if the connection is quite close and clear.

8. The comma is used to separate the members—words or groups of words—of a series, when the conjunction is wholly omitted, or is used before the last member only.

The hill, the vale, the tree, the tower,
Glowed with the tint of evening's hour.

—*Sir Walter Scott.*

His father, lonely, old, and gray,
Sits by the fireside day by day.

—*Henry Wadsworth Longfellow.*

The long, dreary, and disastrous journey closed at midnight. The captain and his son, the lieutenant and his brother, many of the men, and the horses of all, were sick or worn out by fatigue, loss of sleep, and fasting.

9. The comma is used to separate co-ordinate expressions, between which the conjunction is used.

a. When the two terms are connected by *or* and both denote the same thing.

One of the chief products of the United States is maize, or Indian corn.

b. When the terms are antithetical.

Hoary, yet haughty, frowns the oak.

c. When the terms are emphatically distinguished.

'Twas certain he could write, and cipher too.

—*Oliver Goldsmith.*

d. When one term is more extended than the other, or contains a modifier not applicable to the other.

Undue susceptibility, and the preponderance of mere feeling over thoughtfulness, may mislead us.

e. When the terms contain modifiers, and are consequently somewhat extended.

Earth, green with spring, and fresh with dew,

And bright with morn, before me stood.

—*William Cullen Bryant.*

10. The comma is used to separate the members of a compound sentence when they are short and closely connected.

My boat is on the shore,

And my bark is on the sea.

—*George Gordon Byron.*

11. The comma is used to set off a noun independent by address, together with its modifiers if any.

Roll on, ye mighty waters, roll!

12. The comma is used to set off absolute phrases.

His history being published, he had no longer any business to occupy his thoughts.

13. The comma is used to separate repeated words.

Merrily, merrily bounds the bark.

14. The comma is used to indicate the omission of the verb in all but the first of a series of statements.

Semiramis built Babylon; Dido, Carthage; and Romulus, Rome.

15. The comma is used to set off adverbs and adverbial phrases used independently or nearly so.

Ay, tear her tattered ensign down!

—*Oliver Wendell Holmes.*

Thus justice, properly speaking, is the only virtue.

—*Oliver Goldsmith.*

For me, I lie languidly in the shade.

—*William Cullen Bryant.*

16. The comma is used to set off a parenthetical clause.

Eustace, I said, did blithely mark

The first notes of the merry lark.

—*Sir Walter Scott.*

Semicolon

1. The semicolon is used when two or more clauses of a sentence are not so closely connected as to admit the use of a comma.

"The winds were pillowed on the waves;
The banners drooped along their staves."

2. To separate the clauses of a compound sentence when either or both clauses contain commas or a comma.

I will not be abused, if I may defend myself; but I will bear criticism with patience.

3. When a number of particulars depend on an introductory or a final clause, such particulars may be separated from each other by a semicolon.

The author faces three difficulties: to write something worth printing; to get an honest publisher; and to get sensible people to read his production.

4. Before *as*, *to-wit*, *viz.*, when they introduce an enumeration of particulars.

America has produced four great commanders; *viz.*, Washington, Grant, Sherman, and Sheridan.

Colon

1. The colon is used after a general term, to set it off from particulars in apposition separated by semicolons.

In English grammar there are but three cases: the nominative, which marks the relation of subject; the possessive, denoting ownership; and the objective, the case of the object.

2. The colon is used between the two parts of a compound sentence when the second repeats the thought of the first in another form.

All reasoning is retrospective: it consists in the application of facts and principles previously known.

3. The colon is used before a statement or a quotation formally introduced by *this, these, thus, the following, as follows, and the like*.

The rule should be changed to read as follows: A noun or a pronoun used as the object of a transitive verb is in the objective case.

Dash

1. The dash is used to indicate an unfinished sentence or other expression.

But I must first—

2. The dash is used to indicate an unexpected turn of thought.

He is very generous—of other men's money.

The dash is used to mark expressive pauses, or to indicate hesitation.

The wind roared—ceased—sighed gently—then died away.

I take—oh!—as much exercise as I can, Madam Covert.

3. The dash is used to denote a summing up of particulars.

Wife, family, relatives, friends—all deserted him.

4. The dash is often used instead of curves to enclose a parenthesis.

We have summoned this various multitude—and, to the credit of our nature, it is a large one—on the principle of Love.

5. The dash is used before a word repeated for rhetorical effect.

How can you thus speak to me—to me, your friend and benefactor?

6. The dash is used with a comma before a series of appositives.

There are three cases,—nominative, possessive, and objective.

7. The dash is used before the name of an author, following an extract from his writing.

Sweet are the uses of adversity.

—*William Shakespeare.*

8. The dash is used to indicate the omission of letters or figures.

L—d B—n; John X. 10—15.

Quotation Marks

Quotation marks (" ") are used to enclose a direct quotation.

"Pray, don't speak so loud, father," whispered Annie.

Single quotation marks (' ') are used to enclose a quotation within a quotation.

A school teacher tells the following story: "To the question 'Who was Esau?' a boy wrote this remarkable answer: 'Esau wrote a famous book of fables, and he sold the copyright of them for a bottle of potash.' "

When the quotation is a question, the quotation marks are placed *after* the interrogation point.

"What do you mean?" said I.

When the interrogation point belongs to the sentence in which the quotation occurs, it is placed after the quotation marks.

Why not say at once, "I can do nothing for you"?

When a quoted statement is followed by the language of the writer, a comma takes the place of the period.

"You forget where you are," answered the "Man of Fancy."

Parentheses

1. The marks of parenthesis () are used to enclose an expression, called a *parenthesis*, which has no grammatical connection with the rest of the sentence.

If we exercise right principles (and we cannot have them without expressing them), they must be perpetually on the increase.

2. The parentheses are used to enclose references.

Many special cases occur.

3. The parentheses are sometimes used to enclose letters or figures marking the divisions of a subject.

We will treat the subject of Electricity under the following heads: (1) What it is; (2) What it does.

Brackets

Brackets enclose words put in by one person into the language of another.

"The pupil said [he told the truth] that he had failed in his grammar lessons."

Hyphen and Apostrophe

The hyphen is used to separate the parts of a compound word when needed; as, *sister-in-law*. It is also used at the end of a line, after a syllable when the rest of a word is carried to the next line.

The apostrophe, besides its use in forming the possessive of nouns, and the plural of letters, figures, signs, etc., often indicates the omission of one or more letters or figures.

Cross your t's. Write two z's. Don't forget + 's in indicating addition.

NOUNS

A proper noun becomes common when it is used to denote one of a class.

"Some mute, inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood."

Milton and *Cromwell* are here mentioned as members of a class of men like Milton or Cromwell, hence they are common nouns.

When two or *more names*, not united, are used as one name, it is called a Complex noun; as, *William Henry Harrison, Jersey City*.

When abstract nouns are spoken of in the plural, they are no longer pure abstract nouns, nor are they common, class-nouns; they are made semi-abstract, or half abstract; as, *the arts, the sciences, different dispositions*.

Abstract nouns are frequently personified:—

Freedom calls you, quick be ready.

Next Anger rushed; his eyes on fire.

Some nouns; as, *head, pair, couple, dozen, score, hundred*, etc., are singular in form, but may be either singular or plural in use. They may be used with the plural form also. When preceded by numerals they

take the singular form; used in other connections they take the plural form:—

Six head of sheep; Seven pair of gloves; They came in pairs, or by hundreds.

Pronouns

We and *our*, though plural in number are commonly used by editors, speakers, and writers to denote but one person. There being no pronoun to represent the third person, singular number, and common gender; *he* is commonly used when referring to both sexes, at the same time:—

Let every pupil take his seat.

Mine, *ours*, *thine*, *yours*, *hers*, and *theirs* are always used when they represent the noun; as,—

“Lend me your pencil and I will lend you *mine*.” “I have *yours*.”

These pronouns are said to have the possessive form, but they take the case of the noun which they supply; as,—

“Lend me *yours* as *mine* is at home.” *Yours* is a personal pronoun, possessive in form, singular or plural in number, second person, common gender, and objective case—object complement of the verb *lend*.

Mine is a personal pronoun, possessive in form, singular number, first person, common gender, and nominative case—subject of the verb.

The word *own* is a definitive adjective; but it sometimes stands with a possessive for emphasis; as “my own books.” It may take the place of a noun and become a pronoun:—

"He obtained a farm of his own."

Such compounds as *myself*, *himself*, etc., are called reflexives. They are so named because when used as object complements in a sentence they refer back (*reflect*) to the subject of the sentence as the antecedent; as, "He wounded himself."

Note. The reflexive pronoun was formerly used without the addition of *self*; as, "Now I lay me down to sleep." "I repent me." *Self* is primarily a noun. In compounds they add emphasis or intensity to the pronoun of which they become a part, or to the nouns or pronouns which they represent.

Compound personal pronouns should not be used in the nominative case.

As after *such*, *many*, or *same* is called by some grammarians a relative pronoun. It is probably better to supply the ellipsis, when its true office as conjunction will appear:—

Such as I have, give I unto thee.

Such as (those are which) I have, give I unto thee.

But, after a negative word, has the force of a relative. In such sentences, however, *but* is equivalent to *that not*:—

"There is no fireside but has one vacant chair," is equivalent to "There is no fireside *that has not one* vacant chair."

THE ADJECTIVE

The modified noun to which an adjective belongs may be a word, phrase, or clause.

(a) Disgraceful actions; (b) to be a coward is disgraceful.

(c) That he should be a coward is disgraceful.

Two adjectives may be used together as a complex adjective.

The dark blue ocean. Three hundred and ten dollars.

Numerals expressed in words, when taken together without a conjunction are joined by the hyphen; as, *twenty-five, one hundred-twenty five*, etc., meaning *twenty and five, one hundred and twenty five*.

If adjectives are singular in meaning they belong to nouns of the same number; adjectives denoting more than one, modify nouns that are plural. Thus we see that some adjectives must agree with the nouns they modify, in number; as,—

A man, this kind, these kinds, that condition, those conditions; one day, three days, thirty-five days.

Use *a, an* or *the* before each of two or more connected adjectives, when these adjectives modify different nouns, expressed or understood. "The blue and the white flag"—means two flags; "The blue and white flag"—means one flag.

Some nouns, apparently used collectively, retain the singular form when limited by adjectives in the plural form; as, "Forty head of cattle," "A thousand horse," but there appears no exception to the rule when it is understood that *head* is taken here in a plural sense, and that *horse* has the meaning of cavalrymen.

- (a) Forty head of cattle were sold.
- (b) A thousand horse (or horsemen) are here.

The dictionary should be consulted when the possibility exists that the syntax of words is only seemingly incorrect.

When a numeral adjective and a noun, form a compound noun, the main part remains singular: *one-acre lot, forty-acre field, ten-foot pole, twenty-dollar bill.*

An adjective may modify a noun and another adjective; as, "The old oaken bucket," "A well-preserved old painting," *Old* modifies *oaken bucket*. *Well-preserved* modifies *old painting*.

The meaning is not, as with co-ordinate adjectives, "The old and oaken bucket." It was an *oaken* bucket when it was *new*, but it became "The old oaken bucket."

When an adjective precedes a possessive noun used to limit another noun, it modifies the possessive rather than the noun limited by the possessive, thus, *The old man's darling. The old settler's story.* It will be observed that neither an *old darling* nor an *old story* is an intended relation-combination.

Remember that when an adjective of the comparative degree is used with *than*, the expression of comparison must be so formed that the former term of comparison shall be excluded from the latter, if the terms compared are of the same class. Thus, "St. Louis is larger than any other Missouri city," not, "St. Louis is larger than any Missouri city." (The last expression named makes St. Louis larger than itself—an impossibility.)

When the superlative degree is used, the latter term of comparison must include the former, if the objects compared are of the same class; as, "Roosevelt was the youngest of all our Presidents." "Brutus was the noblest Roman of them all." The latter term in this comparison is introduced by *of, among, in, or a*

preposition that is equivalent to *among*. The word *other* must not here appear before the last term.

When the adjective is used as a subjective complement it is said to be an attribute of the subject, and is generally parsed as limiting or qualifying the subject; but really the subject is not limited or qualified by a subjective complement. "The crooked stick was made straight." "February is the shortest month of the year."

(a) *Stick* is a noun modified or limited by the adjectives *the* and *crooked*; it becomes straight through the action expressed by the predicate.

(b) *February*, the real subject, is unmodified.

The Subjective complement *assists the verb* in making the *predication* concerning the subject, and therefore *refers* to the subject.

"The boy is friendly," does not convey the same thought as "The friendly boy is."

It is well to remember that the *real subject* is that concerning which the predication is made.

Adjectives usually closely precede the noun they modify. When so placed they are called *attributive* adjectives. If adjectives immediately follow the nouns which they modify, they are called *appositive* adjectives.

Adjectives modifying pronouns usually follow the pronouns and are appositive adjectives.

The terms *appositive* and *attributive* are convenient terms to show the positions and force of the words considered.

When a definitive and a qualifying adjective modify the same nouns, the definitive precedes the qualifying adjective. "The five greatest men;" "This excellent study."

When a cardinal and an ordinal adjective precede a plural noun, the ordinal generally precedes the cardinal; as, "The first two chapters in the Bible, etc."

If, however the expression is, "The two first chapters in the Bible," we may possibly understand that *Chap. 1.* of Genesis and *Chap. 1.* of Exodus are designated; but in any book with chapters numbered consecutively this latter expression would be incorrect. There could not be *two* first chapters of the Book of Proverbs.

The use of *then* and *now* as adjectives is not pleasing; as,—

"The then King of England," "The now existing laws."

Use *at that time* and *present* instead of *then* and *now*.

When *this* and *that* or *these* and *those*, refer to connected antecedent terms, *this* and *these* should represent the latter antecedent, and *that* and *those* the former; as,—

Farewell my friends! farewell my foes!

My peace with these (foes) my love with those (friends).

—Burns.

If an adjective is accompanied by a phrase modifier of its own, it must be separated from its noun by a comma:—

"Fearless in greatest danger, this commander won his soldiers' loyalty," or "This commander, fearless in greatest danger, won his soldiers' loyalty."

VERBS

Transitive verbs always express action, and this action always passes over to an object that is affected by this action.

Some intransitive verbs express action, but the action is not expended upon an object.

The same verb may be transitive in one sentence and intransitive in another.

Verbs may unite with a preposition or an adverb to express some definite action. Such verbs are called *complex verbs*:—

“He was *laughed at*.” “Flowers *put forth* (blossom) in spring.” “The boy nearly *put out* his eye.”

The subjunctive mode is so called because it is used in clauses that are *subjoined* to another clause.

Note. In the study of participles and infinitives, their *forms* have been given prominence in this book, in determining their classification. We have chosen this simpler method, to avoid fruitless discussion concerning the claims for using the terms,—*gerund*, *verbal noun*, *nounal verb*, *verbal adjectives*, *gerundial infinitives*, *gerundial phrases*, etc.; and to avoid fruitless search among dead languages, for an excuse to use such terms.

It is only necessary for the pupil to see the *full meaning* and *office* of these words that pertain to the signification of a *verb*, while they also perform the office of some *other part of speech*.

ADVERBS

An adverb may modify a phrase or a clause; as, “See the cloud *just* above the horizon,” “*Truly*, this is the coldest day of the season.”

All words used as adverbs should be considered as such, whether they have the adverbial form or not.

Place adverbs where there can be no doubt as to what they are intended to modify.

Use a phrase or clause instead of the adverb word, if the meaning and effect are thus made more definite.

WORDS USED AS DIFFERENT PARTS OF SPEECH

A	Adj.	A book.
	Prep.	The winds drive the ship a wreck.
About	Prep.	Bind them about thy neck.
	Adv.	He wandered about. About face!
Above	Noun	Every good gift comes from above.
	Adv.	You may pass above.
After	Prep.	The moon appeared above the trees.
	Adj.	He was in the after part of the ship.
	Adv.	Want goes before, temptation follows after.
	Prep.	He that cometh after me is preferred before me.
	Conj.	Chestnuts are gathered after frosts come.
All	Noun	This man lost his all in the fire.
	Adj.	All things have passed away.
	Pron.	Let all join in the chorus.
	Adv.	All bloodless lay the untrodden snow.
Any	Pron.	Any of you may succeed.
	Adj.	Any one can learn this lesson.
	Adv.	Is the king any better to-day?
As	Conj.	He dies as he had lived,—a brave man.
	Adv.	As good and as great men.
	Rel. Pron.	(After such, same, or many) I give thee such as I have.
Before	Expletive	(As sign of apposition) He went out as mate.
	Prep.	He went before the count.
	Adv.	He will not tell what you knew before.
	Conj.	The wise look before they leap.

Both	Adj.	We heard both sides of the dispute.
	Adj. Pron.	Both responded to our call.
	Conj.	He is both honest and earnest.
But	Conj.	Napoleon was brave, but he was cruel.
	Prep.	None but (except) the brave deserve the fair.
	Adj.	Life is but (only) a dream.
	Adv.	We meet but (only) to part.
By	Adv.	He passed by on the other side.
	Prep.	What he could not do by day he did by night.
Enough	Adj.	We had clothes enough.
	Adv.	They were good enough for me.
	Noun or Pron.	We had enough for all.
Except	Conj.	That which thou sowest is not quickened, except it die.
	Verb	I except this man as he cannot go with us.
	Prep.	All were accepted except this one.
Else	Adj.	Will anything else be accepted?
	Adv.	Where else shall we go?
	Adj. Pron.	What else can be done?
Full	Adj.	Full dinner-pail. A full house.
	Adv.	Full many a flower is born to blush unseen.
	Noun	[At the full of the moon.
Hard	Adv.	Hard by he stood. He worked hard.
	Adj.	I knew him to be a hard man. -
Like	Adj.	The son is like (to) his father.
	Noun	I shall not look upon his like again.
	Verb	We like the old home best.
	Adv.	He was treated like a soldier.

In example (1) *like* is a predicate adjective.

The adjective *like* was once compared; as, *like*, *liker*, *likest*.

We occasionally see these forms yet, in poetry.

In example (4) *like a soldier* is equivalent to the adverb phrase, *in a manner becoming (to, or with) a soldier*. *Like* is an adverb of manner.

Near	Adj.	He was near to danger.
	Adv.	Let him not come near to me.
	Prep.	We live near the church.
	Verb.	The ship neared the land.

The adverb *near* is used now with verbs of motion, generally; but when *to* fails to follow *near*, before the thing approached, the adjective or adverb *near* may be said to pass into a preposition. This explanation will enable the pupil to understand the syntax of *near*.

(See Webster's International Dictionary)

Next	Adj.	The next man brought them to land.
	Adv.	Let him sit next to me.
	Prep.	You may stand next the wall.

As with *near*, when *to* is omitted, but in sense understood, the adj. or adv. *next* may be considered as a preposition.

Needs	Noun	Consider your needs.
	Verb	We need less than we want.
	Adv.	He must needs (of necessity) pass through many severe trials.

Only	Adv.	Only appreciate your golden opportunity.
	Adj.	He was the only heir. Love, and love only, is the loan for love.
	Conj.	They are alike, only one is darker than the other. (only—excepting that).

"Only me" in which *only* is made to do duty as a preposition would better be changed to "except me."

Past	Noun	Look not mournfully into the past.
	Adj.	Past time. My day's delight is past.
	Adv.	He ran past.
	Prep.	It was past midday.
Still	Adv.	The fear still affects me.
	Conj.	Danger is past, still I seem to feel it near.
	Adj.	You must be as still (quiet) as mice.
	Verb	Oh! still with thy breath this loud sea.
So	Noun	The calm, the still, were painful.
	Adv.	Give thanks that you have done so well.
		Be it so, so let it be. And so, farewell.

Conj. We are students, so (therefore) let us be studious.

And so, farewell! may mean. *Let it be so (thus), fare-you-well!* or *and so* may be considered as a phrase conjunction and in the sense of *therefore* introducing a subordinate conclusion, which is expressed in the interjection *farewell*; as, "I can remain no longer and so (therefore) farewell." (The word *fare-well* is compounded of the verb *fare*, in the imperative, and the adverb *well*.)

To decide the office of these words of varied usage, requires the exercise of good judgment. Different opinions concerning them may be equally correct. The mental effort to arrive at a reasonable conclusion is certain to bring the reward of increased ability to think accurately.

That

1. Conj:—when it connects sentences; as in "So live that you fear not death."
2. Rel. Pron. when it is a pronoun in a subordinate clause which it introduces.
3. An Adj. Pron. when it represents a noun which it limits; as in "That is our flag."

Then

1. A Conj. when it means therefore or in that case.
2. An Adv. when it expresses time.
If you call me then I will answer you.
When I come to see you then I will receive your instruction.

What

1. Adj. What lesson is given us?
2. Rel. Pron. When *that which* or *those which* can be substituted. "I do not know what you desire."
3. Inter. Pron. What have you learned to-day?
4. Interjec. "What! shall we suffer dishonor?"
5. Adv. When it means *partly*; as, "What by working, and what by charity, he managed to live."

While

1. Noun when it means space of time; as, "I will remain for a while."
2. Verb when it means to pass away the time; as, "How shall we while away the afternoon?"
3. Adv. when it introduces an adverb clause; as,—
"The mother worked while the children slept."

Well

1. Adj. when it tells condition; as, "The man is well."
2. Adv. when it modifies a verb; as, "The school is well attended."
3. Interjec. as, "Well! you are here at last!"

Note carefully the meaning of the word you are studying; its relation-ship to some other word or words will usually indicate its office. Any part of speech may be used independently in exclamation. Any word may be used as a noun; many nouns may be used as verbs, adjectives, and even adverbs. In general, the class to which any word belongs must be determined from its association and place in the sentence.

The farmer farms his lands, cribs his corn, corns his beef, salts his cattle, plows his land with a plow. He sells his stock, banks his proceeds, and proceeds to stock his farm again.

He pays his labor that labor for him, two dollars a day.

The sailor hoists his sails and sails away to land his ship which is heavily freighted, where the freight that was shipped, is to be marketed.

Note. The pupil should be required, from his unaided investigations, to present other examples of the varied uses of words.

RULES OF SYNTAX

Syntax is that part of grammar which treats of the relations of words in sentences.

The relation of a word to some other word or words in a sentence is called its **Construction**.

A brief statement of the law governing the construction of a word is called a **Rule of Syntax**.

Study the following rules and examples, and write original sentences illustrating the application of each rule:—

I. A noun or a pronoun used as the subject of a finite verb is in the nominative case.

The breeze came softly down the brook.
I stand upon my native hills again.
Sweet are the uses of adversity.
Stay not thou for food or sleep.
Who envies now the shepherd's lot?
How beautiful is night!

II. A noun or a pronoun used as a subjective complement after a finite verb, is in the nominative case.

A little learning is a dangerous thing.

What thou art we know not.

King Alboazer, this would I do, if you were I and I were you.

III. A noun used independently to denote a person or thing addressed is in the nominative case.

Think not, my countrymen, on private wrongs.

Cool, summer wind, our heated brows.

IV. A noun used independently by pleonasm is in the nominative case.

Pleonasm is the use of a superfluous word for emphasis or poetic effect. It is the opposite of *Ellipsis*.

The smith, a mighty man is he.

Hull, Bainbridge, Porter, where are they?

V. A noun used independently by exclamation is in the nominative case.

Poor boy! he smiles.

VI. A noun or a pronoun used absolutely with a participle is in the nominative case.

The street having been widened about forty
years ago, the front gable was now precisely
on a line with it.

We being strangers here, how dar'st thou trust so great a charge
from thine own custody?

VII. A noun or a pronoun used as a possessive modifier is in the possessive case.

I love to lose myself in other men's minds.

Make broad my shoulders to receive my weight.

A bright renown shall be enjoyed

By those whose virtues claim reward.

VIII. A noun or a pronoun used as an object complement is in the objective case.

Suspicion always haunts the guilty mind.
 Love thyself last.
 Its valleys, glorious in their summer green,
 Praise thee in silent beauty.

IX. A noun or a pronoun used as an indirect object, is in the objective case.

Yon tufted knoll, with daisies strown,
 Might make proud Oberon a throne.
 Give me again a faithful few.

X. A noun used as an objective complement is in the objective case.

The bigots of that iron time
 Had called his harmless art a crime.
 Make not thyself the judge of any man.

XI. A noun used as an adverbial modifier is in the objective case.

The livelong day Lord Marmion rode.
 He seemed some seventy winters old.
 She is ten times more gentle than her father is crabbed.

XII. A noun or a pronoun used as the object of a preposition is in the objective case.

He murmured on till morn.
 Down all the rocks the torrents roar.
 My duty lies before me.
 Wave, wood, and spire beneath them smile.

XIII. A noun or a pronoun used as an explanatory modifier, agrees in case with the word which it modifies.

Olaf, the King, one summer morn,
 Blew a blast on his bugle horn.
 He sends four royal gifts by me,—
 Long life, health, peace, and purity.
 Let such teach others who themselves excel.

XIV. A pronoun agrees with its antecedent in person, number, and gender.

What carest thou for beleagured York,
If this good hand have done its work?

He is the freeman whom truth makes free.

That country is the fairest which is inhabited by the
noblest minds.

Hail to the chief who in triumph advances.

It is time that the good colonel came forth to greet
his friends.

They never fail who die in a great cause.

Fountain, that springest on this grassy slope,
thy quick, cool murmur mingles pleasantly with the
cool sound of breezes in the beech above me in the
tide.

XV. Adjectives are used to modify nouns and pronouns.

No rich perfumes refresh the fruitful field,
Nor fragrant herbs their native incense yield.
Always obedient to your Grace's will,
I come to know your pleasure.

XVI. A finite verb must agree with its subject in person and number.

The castle gates were open flung.
Steel rings, spears glimmer, trumpets sound.
I am moharch of all I survey.
We left him alone in his glory.
Thyself shall see the act.
Be grateful for the gifts that you possess.
Sweet are the pleasures that to verse belong.
What is left me now?
Which of you all suspects that he is wronged?

Special Cases under Rule XVI. In the application of
Rule XVI, the following special cases must be noted:—

1. When the subject is compound, with its members
connected by *and*, the verb must usually be in the plural:—

And the sunset and the moonrise
Were mingled into one.
The robin and the wren are flown.

Note. Two singular subjects taken together as one thing require the verb to be singular; as, "*Bread and butter* was served each meal."

When the connected subjects are different names of the same thing, the verb must be singular:—

My old friend and benefactor is with me.

2. When a compound subject consists of singular nouns or pronouns connected by *or* or *nor*, the verb must be in the singular:—

No other voice or sound was there.

When the connected subjects are preceded by *each*, *every*, *many* *a*, or *no*, they are taken separately and the verb agrees with the nearest one:—

Every man, woman, and child was there.

3. When the subject is a singular collective noun denoting a collection of objects considered as a unit, the verb must be in the singular:—

The lowing herd winds slowly o'er the lea.

4. When the subject is a singular collective noun denoting a collection of objects regarded as acting separately, the verb must be in the plural:—

Soon were dismissed the courtly throng.

The mob are at the city gate.

The committee were unable to agree.

XVII. Adverbs, modify verbs, adjectives, adverbs, and participles:—

The cruel leak gained fast.

Too short shall seem the summer day.

The wave more gently flows.

The messenger running rapidly caught the stage.

Adverbs sometimes modify prepositions, phrases, or clauses:—

The Suspension Bridge crossed the Niagara river just below the falls.

A bird flew directly over the house.

Truly this is a wonderful world.

Truly in this sentence modifies the remainder of the statement.

The adverbs *yes*, *no*, and the word *amen* are equivalent to entire propositions. They are however parsed as adverbs used independently:—

Was America ever a kingdom? No. (America was never a kingdom).

All words used as adverbs should be construed as adverbs, whether they have the adverbial form or not:—

The earth turns on its axis a thousand miles-an hour.

We pay fifteen cents a pound for sugar.

XVIII. Co-ordinate conjunctions connect elements of equal rank.

He bolted, sprang, and reared amain,

Nor heeded bit nor curb nor rein.

XIX. Subordinate conjunctions connect elements of unequal rank.

The law hath not been dead, though it hath slept.

Speak clearly, if you speak at all.

XX. A preposition shows the relation of its object to the word which the phrase modifies.

The city lies between two mountains.

Attention on the part of the learner is the condition of knowledge.

Into silent noon died the breezy morn.

XXI. A mere interjection has no grammatical relation to other words.

Ho! strike away the bars and blocks!

Tell the construction of each word in the following sentences and give the appropriate rule for each case:—

1. Where yon shadowy woodlands hide thee,
And thy waters disappear,
Friends I love have knelt beside thee,
And have made thy margin dear.

—Henry Wadsworth Longfellow.

2. And if at times a transient breeze
Break the blue crystal of the seas,
Or sweep one blossom from the trees,
How welcome is each gentle air
That makes and wafts the odors there!

—George Gordon Byron.

PARSING

Giving a grammatical description of a word and its relations is called **Parsing**.

Parsing a word involves the following general steps:—

1. Giving its classification.
2. Naming its modifications.
3. Stating its syntax, or construction, with the appropriate rule.

In parsing various parts of speech observe the following directions.

Nouns:—

1. State that it is a noun, and tell what kind of a noun it is.
2. Give its person, number, gender, and case.
3. Give its construction, and the rule that applies.

Pronoun:—

1. State that it is a pronoun, and tell what kind of a pronoun it is.
2. Give its person, number, and gender, and case, and the rule for agreement.

Adjectives:—

1. State that it is an adjective, and tell what kind of adjective it is.
2. If subject to comparison, compare it, and give its degree.
3. Tell how it is used, and give the rule.

Verbs:—

1. State that it is a verb, and tell what kind of verb it is.
2. Give its voice, mode, tense, person, and number.
3. Give the rule for agreement.

Infinitives and participles are parsed partly as verbs and partly as adjectives, nouns, or adverbs, according to their office in a sentence.

As Verbs:—

1. Tell whether regular or irregular, transitive, or intransitive.
2. Give the voice and tense.

As nouns or adjectives:—

Parse like other nouns or adjectives. If their office is plainly adverbial, state that they are used as adverbs and mention the class of adverbs to which they belong.

Adverbs:—

1. State that it is an adverb, and tell the kind of adverb it is.
2. If subject to comparison, compare it, and give its degree.
3. Tell how it is used, and give the rule.

Prepositions:—

1. State that it is a preposition.
2. Name the object of relation and the word which the phrase modifies and give the rule.

Conjunctions:—

1. State that it is a conjunction and tell what kind of conjunction it is.
2. Tell what it connects, and give the rule.

Interjections:—

1. State that it is an interjection, and give the rule.
Explain its influence in or on the sentence.

Miscellaneous Sentences for Analysis and Parsing

1. Every intelligent and patriotic American citizen should do his duty with the ballot.
2. There is hardly any place, or any company, where you may not gain knowledge if you seek it.
3. The precious morning hours should not be wasted.
4. There is a great difference between knowledge and wisdom.
5. Genius can breathe freely only in the atmosphere of freedom.
6. Envy can never dwell in noble hearts.
7. The mental, moral, and physical powers are improved by right use.
8. Siberia belongs to the Russian empire.
9. Cotton is raised in Egypt, in India, and in the United States.
10. Do not stand in your own light.
11. Few honest and industrious persons fail of success in life.
12. A person of experience is usually a safe guide.
13. Spring and summer, autumn and winter, rush by in quick succession.

14. A man of strong understanding is generally a man of strong character.
15. Whatever crushes individuality is despotism.
16. The population of Chicago is increasing rapidly.
17. The tireless, sleepless sun rises above the horizon, and climbs slowly and steadily to the zenith.
18. Pontiac, the Indian chief, died in the year 1769.
19. Some one has called the eye the window of the soul.
20. Food, keeping the body in health, by making it warm and by repairing its waste, is a necessity.
21. Youth is always delighted with applause.
22. Some people, having been abroad, undervalue the advantages of their native country.
23. The blacksmith plunges his red hot iron into water that he may harden the metal.
24. Dewdrops are gems of morning, but the tears of mournful eve.
25. Youth is the time when the seeds of character are sown.
26. China fears lest Japan endanger her insular possessions.
27. The blackbird amid leafy trees,
The lark above the hill,
Let loose their carols when they please,
Are silent when they will.
28. Youth is the time when the seeds of character are sown.
29. A fish breathes, though it has no lungs.
30. We should advance in knowledge as we advance in years.
31. Criminals are punished that society may be safe.
32. The man dies, but his memory lives.
33. Be temperate in youth, or you will have to be abstinent in old age.
34. He that has most time has none to lose.
35. Should bonds repress the vigor of the mind?
36. The weakest kind of fruit drops earliest to the ground.
37. A man should never be ashamed to own he has been in the wrong.
38. Mankind in general are not sufficiently acquainted with the import of the word justice.
39. What few can practice, all can preach.
40. Knowledge dwells in heads replete with thoughts of other men.
41. Beauty of mind endures forever.
42. There never yet was flower fair in vain.
43. 'Tis education forms the common mind.

44. Base envy withers at another's joy.
And hates that excellence it cannot reach.
45. By writing carefully you will learn to write well.
46. Envy shoots at others, and wounds herself.
47. The energy which drives our locomotives and forces our steam-ships through the waves, comes from the sun.
48. Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay.
49. Readers ought to acquire the habit of weighing the reason for what they have read.
50. What are monuments of bravery
Where no public virtues bloom?
51. A little hillock, if it lonely stand,
Holds o'er the fields an undisputed reign.
52. Fools rush in where angels fear to tread.
53. Oh, what a tangled web we weave
When first we practice to deceive!
54. In every heart some viewless founts are fed
From far off hillsides where the dews were shed.
55. Any life that is worth living must be a struggle.
56. In learning the useful part of every profession, very moderate abilities will suffice.
57. We cannot look upon a great man, without gaining something by him.
58. There are two ways of increasing our happiness: we may either diminish our wants, or increase our means.
59. Our greatest glory consists not in never falling, but in rising every time we fall.
60. Faithful friends are hard to find.

Parse the nouns, verbs and adjectives in the first eleven sentences.

Parse the adjectives, pronouns, conjunctions and adverbs in sentences 12 to 25 inclusive. Parse the verbs, prepositions and conjunctions in sentences 26 to 40 inclusive. Teacher and pupils will select the words to be parsed in sentences 41 to 51 inclusive. Parse all words in sentences 52 to 60 inclusive.

Carefully observe the punctuation marks in all the foregoing sentences, and give rules for their use.

Note. *Verb-form* is a term of convenience, used to designate the various constructions of verbs, and of words and phrases derived from verbs.

The verb may be a single word, or a verb-phrase of one, two, three or four words representing different tense formations. The participle is derived from a verb and does duty as a noun or an adjective; it may be the principal word in the assertive part of the predicate; it may also perform the office of an adverb.

The infinitive form of the verb, without the preposition *to*, is the *simplest* or *present tense* form of the verb; and, with *to* expressed or understood, it may be used as a noun, adjective, or adverb.

In many of these offices, we recognize the *origin* and speak of these various forms, in a general way, as verb-forms.

Questions for Study and Investigation

The following questions were selected from the examination lists used by the "Department of Education" in several states. These questions cover a wide range and the pupil will find a study of them interesting and profitable.

I

1. Define a sentence. Name the four kinds of sentences according to meaning and give an example of each.
2. What is a phrase? Classify phrases according to form; according to use or office.
3. Analyze the sentence, *How do you do?* Write a sentence, containing a participle modifying a subject, a verb in the active voice, and a prepositional phrase used as an adverbial modifier.

4. Define a clause. Classify sentences according to form. Write the plurals of the following words: *alley*, *wolf*, *hanger-on*, and *ratio*.

5. Name five uses of the noun. Illustrate each by an original sentence.

6. Correct the following sentences and give reason. (No credit will be allowed unless reasons are given):

1. He declared that him and George would go.
2. Who did you give my slate to?
3. John don't know what to do.
4. There goes Mr. and Mrs. Smith.
5. If I was rich I would go to Europe.

7. Give the principal parts of the following verbs: *read*, *bid*, *lay*, *lie*, *work*.

8. Write five rules for the use of capital letters.

9. Correct the following sentences and give reasons.

1. I didn't say nothing.
2. He divides his property between his four sons.
3. I saw a man digging a well with a Roman nose.
4. Wanted: A room by two gentlemen, 30 feet long and 20 feet wide.
5. Mary likes to tastefully dress.

2

1. Define the word language.

a. What is inflection?

b. What parts of speech are inflected?

c. What does inflection mark in a pronoun?

d. What does inflection mark in a verb?

2. Write a sentence containing:—

a. A noun in apposition with the subject.

b. A noun or pronoun as subjective complement.

c. An adjective as complement.

d. A relative pronoun.

e. An adverbial clause.

3. What is meant by principal parts of a verb? What are the principal parts of the English verb?

Give the principal parts of *go, eat, see, ride, ring, write, do, fly, sit, be*.

4.

I *like* the lad who *when* his father thought
To clip his morning nap by hackneyed praise
 Of vagrant worm by early songster *caught*,
 Cried, "Served him right! 'tis not at all surprising;
 The worm was punished, *Sir*, for early rising."

Classify the above sentence.

Name principal clause or clauses.

Name subordinate clauses.

Tell the kind and give the office of each subordinate clause.

(In naming clauses, give only the unmodified subject and the unmodified predicate.)

5. Parse words italicized in (4).

6. Supply words omitted in the following sentences.
 Give case and office of each word supplied.

- a. The man —— hesitates is lost.
- b. The man —— you met is my brother.
- c. To —— do you refer?
- d. —— do you think I am?
- e. —— do you take me to be?

7. Write the plural of the following:—*knife, wagonload, Miss Smith, axis, datum, alumna, alumnus*.

Change the prepositional phrase to a possessive in each of the following:—

1. The quarters of the soldiers.
2. The boots of the men.
3. The books of somebody else.
4. The poems of Burns.
5. The reign of William and Mary.

3

1. Of the italicized words, tell what part of speech each word is, and its exact function in the sentence:

- a. *This* is not my *hat*.
- b. *Where* are *you* going, *John*?
- c. The boy *that* lost his *ball* went *home*.
- d. His father says that James is a very *obedient* boy.

2. Analyze these sentences:

- a. He does not know where the book is.
- b. Columbus, who was a Genoese, discovered America.
- c. When the day is done, let us rest content.
- d. I know a bank where the wild thyme blows.

3. a. Compare *faithful*, *bad*, *far*.
b. Give the principal parts of *be*, *walk*, *throw*.

4. Point out the complements in the following and classify:—

- a. The Indians sold the white people land.
- b. Wagner wrote "Lohengrin."
- c. Beethoven became deaf in middle life.
- d. Daniel anointed Solomon king.

5. What determines the case of a noun or pronoun? Give case and reason for case of each noun and pronoun in the following:

- a. Father told you and me to hasten home.
- b. It was I who made the mistake.
- c. Night coming on, we sought refuge from a storm.
- d. We boys are going to the woods Saturday.

6. Write the conjugation of *ride*, *ate*, *see*, *ring*, and *go* in the past tense and in the present perfect tense of the indicative mode.

4

1. Define syntax, declension, gender, tense, voice.
2. Write every personal pronoun that may be properly used by yourself instead of your own name.

Give the reason for the case construction of each italicized word in the following sentences:—

I knew it to be *him*.

They told of *his* being there.

I knew it was *he*.

We boys are going.

3. Complete the following sentences by inserting proper forms of *lay* and *lie*:—

Mary is.....on the lounge. She has.....there for some time. She.....there yesterday. She.....her book on the table before she.....down to rest.

Use the subjunctive mode in a sentence, and tell why it is subjunctive.

4. Write a sentence for each of the following constructions:

- a. A relative clause.
- b. An adjective clause joined by a conjunctive adverb.
- c. A noun clause.
- d. A participial phrase used as an adjective.
- e. An indirect object.

5

1. In what are personal pronouns and relatives alike, and in what are they different?

2. Use four different relative pronouns in as many different sentences.

3. Define analysis and synthesis, and discuss each fully as to its value in grammar.

4. Define and give an example of each of the following kinds of verbs: *Irregular*, *copulative*, *intransitive*, *redundant*, and *auxiliary*.

5. Write an application for a school, addressed to the president of the school board; explain to him your educational qualifications and your experience, and refer him to persons whom you know to be able to certify to your claims.

6. Abridge the clauses in the following sentences, and name the form of expression substituted for them:—

- a. The man who is generous will prosper.
- b. He believes that the earth is round.
- c. Jones, who was a doctor, died to-day.

7. Diagram or analyze: "They will admit that he is a great poet, but they will deny that he is a great man."

6

1. Give a synopsis in the indicative mode, third person, singular number, in both voices, of the verb *confirm*.

2. Tell what part of speech each word is in the following sentence. *When it is ten o'clock at Philadelphia, it is only seven at San Francisco.*

3. Define and illustrate in sentences, regular, irregular, transitive, intransitive and passive verbs. Distinguish between common, proper, abstract, collective and class nouns, giving an example of each kind.

4. Punctuate and capitalize correctly the following paragraph:—

the ideal man the ideal woman he believed in them to the end and more than twice or thrice in his fiction we find personages like leatherstocking long tom coffin the jailers daughter in the bravo and mabel dunham and dew of june in the pathfinder which give adequate embodiment to his exalted conception of the possibilities of his fellow creatures for though portrayal of character in the ultra refined sense of the term was impossible to cooper yet he perceived and could impressively present certain broad qualities of human nature and combine them in consistent and memorable figures.

7

1. What caution should be observed in the arrangement of adjectives?

2. How is *both* used in the following sentence:—*Both friend and foe applauded.*? When should *nor* be used instead of *or*?

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3. Give four different uses of the word *right*.
4. What is the natural position of the objective complement with respect to the object complement?
5. Give examples of nouns used as adjective modifiers and adverb modifiers.
6. Name the different offices of a participle in a sentence.
7. Use *but* as a conjunction, an adverb, an adjective, a preposition.
8. Why is *music* a common noun?
9. How pluralize letters, figures, and signs?
10. When does a conditional or concessive clause take the indicative mode, and when the subjunctive mode?
11. Explain that *concession* is not *condition*.

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